

IN THIS ISSUE: { EVERY MAN HIS OWN SYMPHONY ORCHESTRA—By MAUDE E. SOUTHWORTH
 { UPON PUBLISHING YOUR OWN SONGS—By MARY GRAHAM CONNELL

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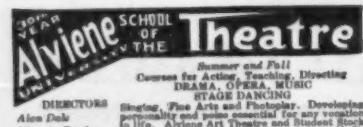
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PELLEAS ET MELISANDE, MARCH 21

On the afternoon of March 21, Pelleas et Melisande, Debussy's five act opera based upon the stage play in prose by Maeterlinck, finally reached the boards of the Metropolitan Opera House—where it should have been for the past twenty years or so. Gatti-Casazza, director of the Metropolitan, in an interview printed in the New York Times on March 15, and reprinted and distributed, perhaps as a sort of apologia, in answer to the question "Why did the Metropolitan delay so long in producing this masterpiece?" says: "Because it is an opera of such special and delicate texture that it can only be done justice when the conditions necessary for an entirely sympathetic interpretation are present." This, then, would keep the opera out of the regular repertory of the average opera house entirely, if the Metropolitan could not meet those conditions until twenty-three years after the first performance. It does not sound exactly logical, although it shows on the part of Mr. Gatti-Casazza a highly developed musical and artistic conscience, which is the best thing with which an artistic director can be endowed.

In any event, conditions, so far as artists are concerned, certainly could not be more favorable to a perfect performance than at present. A better trio than Bori, Johnson and Whitehill could not be imagined, and the result was wonderful—but of that, later. For the present let us talk of the opera itself.

This opera has been, like the operas of Wagner, like the Salome of Richard Strauss, a problem for endless discussion. The discussion begins with whether one "likes" it or not, and there is a good deal more in that than at first appears. It is not altogether wise to have too great scorn for public opinion. In the long run, public opinion in art is pretty sane. It may take time to educate the public out of old traditions and into new traditions, but, on the whole, it is safe to say that if the traditions, new or old, are not right they will never be accepted by the public—will, in fact, not become traditions except for a few highly trained minds.

It is too soon to say as yet whether or not Pelleas will be accepted by the public. Twenty-three years ago, April 30, 1902, when it was first given at the Paris Opera Comique, it was safe to say that it would not be immediately accepted by any large public. But public taste has greatly changed, improved, developed, in those long years, and an increasingly large public is coming to appreciate something better than song-operas. The symphonic public is growing. Wagner—even Tristan and Rheingold—is filling the world's opera houses, and it may be that some day Pelleas will become a favorite, a real box office opera.

If not, then the difficulty will lie, not in any weakness either in the music or the drama, but in their union. To this writer the difficulty seems to be one of divided attention. Watch the stage, listen to the singers, their voices, the words they sing, and there is real delight, rather dramatic than musical; listen to the orchestra, and the delight is even greater, purely musical, magical, enchanting! But can one listen to both together? Does the one augment the other? Not fully, to the mind of this listener, and probably not fully to the average member of the average audience.

Debussy's music in Pelleas is often subdued—though always expressive—so that the words may be fully and easily understood. The feeling is then had of a drama with almost spoken words with interpretative music, like a recitation with music. Does the music then add something to the drama? But there are other long moments when the music rises to such force that the dramatic side is forgotten and one is absorbed in the music.

These are technical matters, problems that do not in the least alter the fact that this is a great master work. Whether or not it is in line with the future development of opera cannot for the moment concern us. It would seem much more to the point to get it, and keep it, in the permanent regular repertory of our opera house.

The production was really splendid. Bori was an appealing Melisande, though not in any sense of the word the sort of puzzled child that Maeterlinck described. It is no more possible to get an artist to do the role in Debussy's opera as it was conceived for Maeterlinck's drama, than it is possible to get a singer for Juliet of the type Shakespeare imagined. The Melisande music—though Debussy did apparently create it in an idiom expressive of the puzzled child—requires a

mature artist and one of great stage experience and natural gifts to do it properly. Bori is all of this, and her impersonation was deeply impressive, while her beautiful voice lent effective interpretation to the music, and her French diction was such that the words were easily understood.

No less impressive was the Pelleas of Edward Johnson. The role is particularly well suited to his style and personality, and he maintained the simplicity and innocence of the boy lover throughout the entire length of the opera. Even the final passionate love scene was done so delicately that one

its intention. The entire production was admirable and does honor to the Metropolitan. It also does honor to America, as there were three Americans in the cast.

(Continued on page 36)

First Performance of Pilgrim's Progress in London

London.—The first performance in England of Edgar Stillman Kelly's musical miracle play, *The Pilgrim's Progress*, was given at Covent Garden March 12 by the Wolverhampton Musical Society, conductor Joseph Lewis, under the auspices of the British Broadcasting Company, which arranged for the work to be broadcasted to all stations.

The music is tuneful and melodious, and, if not altogether worthy of the great story (which is founded on Bunyan's immortal work), is always pleasing to the ear. The performance was a great credit to the conductor, who handled the resources at his command in a masterly manner, the choir and orchestra responding nobly throughout. Of the soloists, Ursula Greville, John Coates and Harold Williams stood out for their fine singing and excellent interpretations, particularly Miss Greville, who took full advantage of the opportunity given her by the composer for demonstrating her versatility and perfect control of a very beautiful voice.

G. C.

Chicago Civic Opera Artists Re-engaged

The close of the season of the Chicago Civic Opera Company for 1924-25 bring the usual announcements relative to the forthcoming season of 1925-26, which opens on November 3 next. The personnel of the company will practically remain the same. The following have been re-engaged: (sopranos) Toti Dal Monte, Mary Garden, Edith Mason, Claudia Muzio, Rosa Raisa, Florence Macbeth and Graziella Pareto; (mezzosopranos) Louise Homer, Augusta Lenska, and Cyrena Van Gordon; (tenors) Messrs. Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall and Tito Schipa; (baritones) Georges Baklanoff, Cesare Formichi and Joseph Schwarz; (bassos) Feodor Chaliapin, Edouard Coteuil, Alexander Kipnis and Virgilio Lazzari.

Maestro Polacco will have as assistant conductors Roberto Moranzoni and Henry G. Weber. Later in the summer there will be further announcements relative to new artists who will sing with the Chicago organization. The repertory for next season will include several novelties and revivals.

Tetrazzini Broadcasts

London—Tuesday evening March 10, was the occasion of a great event in the history of wireless in this country when Mme. Tetrazzini made a special visit here from Italy to sing at the celebrity concert arranged by the Evening Standard and broadcasted to all stations from London. This is the first time in this country that an artist of the standing of Mme. Tetrazzini has broadcasted, and the interest was immense. Her voice travelled through the air in all its clarity and beauty to the great delight and enthusiasm of her enormous audience, enlarged for this occasion by the many loud speakers which had been arranged at big stores and other centers all over the country. Her program included O Luce di quest anima (Donizetti), Un bel di Vedo (Puccini) Altra Notte in fondo mare (Boito), and Tosti's L'Ultima Canzone. Other artists at this concert included Dinh Gilly, Lamont, Phyllis Lett and the Kedroff Quartet.

Godowsky Sues the Hotel Ansonia

Leopold Godowsky brought suit in the Supreme Court, State of New York, last week, claiming \$50,000 damages from the Hotel Ansonia. The accident to the pianist, mentioned in the *MUSICAL COURIER* at the time, was described as follows in the complaint: "While the plaintiff was taking a shower bath he was shocked and staggered by an unexpected emission of hot water descending from the shower and issuing from the stop-cock labeled 'cold.' He was thrown off his balance and precipitated against the side of the bathtub and severely maimed and bruised and wounded externally and internally." The plaintiff claims his injuries prevented him filling a number of concert dates.

New York Symphony Players' Salary Raised

The New York Symphony Orchestra has arrived at an agreement with its players, similar to that arranged by the Philharmonic Society, by which salaries for the coming season will be \$10 a week higher than heretofore. The minimum will be \$75 a week for five rehearsals and four concerts, with a guarantee of twenty-four weeks' work. The new agreement begins September 1, 1925, and extends for two years.



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A. Y. CORNELL,

New York vocal teacher and coach, who has been re-engaged to head the vocal department of the Winston-Salem, N. C., Civic Summer Master School of Music to be held from June 22 to August 1, 1925.

EDWIN FRANKO GOLDMAN REPLIES TO CITY CHAMBERLAIN BEROLZHEIMER

Action of City Authorities Arouses Public Protest

The net result of the Mayor Hylan-Chamberlain-Berolzheimer-Edwin Franko Goldman controversy seems to be that a huge public which loved the Goldman band concerts in Central Park will be deprived of them this coming summer, although Mr. Goldman still hopes to find some other place where they can be given undisturbed. The action of the Chamberlain has called forth numerous letters of protest to the newspapers, some of which are quoted in an editorial on the subject in this issue. Mr. Goldman gave out a signed statement in reply to certain remarks said to have been made by the Chamberlain. Part of the statement follows:

The Chamberlain made the statement, according to one paper, that he was willing to let us give three or four concerts a week in Central Park. At first he would permit more than two, and after several months I finally agreed to let us hold three a week. In the beginning the members of the Guggenheim families were willing to compromise and give three a week in Central Park—but the Chamberlain would not hear of it. Finally, it was decided definitely by the donors that they did not wish to have their series broken up. Two or three weeks ago the Chamberlain told the representative of the Guggenheims that he would withdraw his objections and permit the five concerts a week to be given, subject to the approval of the Mayor. A few days later when the same representative of the Guggenheims called, the Chamberlain insisted that not more than three concerts a week would be permitted by our band in Central Park. What happened in between I do not know.

The Chamberlain says also that "Goldman has nothing to do with it, he is conducting the concerts—not giving them." He knew very definitely that for six years I had a great deal to do with them. He seems to have forgotten that besides conducting them, I organized and managed them, and that for six years I raised the funds to make them possible. I was fortunate in interesting the Guggenheims from the start, and their contributions increased considerably each year until the enterprise grew to such proportions that it was hardly possible

to raise the increased budget each year. They then came forward and offered to underwrite the entire series, thus relieving me of all financial worries and establishing the concerts on a sound financial basis as well as a more artistic one.

The Chamberlain also claims that during our five seasons of concerts at Columbia University I made arrangements with him each year to give from sixteen to twenty-four additional concerts, outside the regular series, in the various parks of the city, without cost to the city, and paid for through our funds. These concerts were given under the auspices of our committee headed by Mrs. Daniel Guggenheim. All arrangements were made by me with Mr. Berolzheimer.

The Chamberlain says further that I made speeches without his knowledge or consent. I'm not in the habit of making speeches, but it is frequently necessary to make an announcement of a change in the program, or some addition to the regular program. The Chamberlain attended the first ten concerts last season personally and several times I welcomed him as the representative of the Mayor and he received quite an ovation and seemed to enjoy it immensely. On the closing night of our season when we played to the largest crowd in our history (the papers estimated it at over 50,000), I was given an ovation that actually lasted fifty minutes. The people yelled, whistled and waved handkerchiefs. On this occasion I said a few words. If ever I said anything that was offensive there were plenty of representatives of the city and policemen on hand to report it.

As to my having gotten a "swelled head," as the Chamberlain remarked—if I really did get one, it must have been after he found that our concerts were so good and attracting such huge audiences that he decided they should be called "Mayor Hylan People's Concerts."

In one paper the Chamberlain is reported as saying that he gave the Guggenheim families "The option of hiring another conductor." In the same statement he says I am a good conductor. Evidently the Chamberlain wants a better conductor—or one that meets his requirements in other ways.

Statements which I made were characterized by the Chamberlain as "lies." What an easy word to utter. However, I am prepared to back up every one of my statements and a few more besides. I have no desire to enter into any extended controversy, and I shall make no further statements except possibly to correct any misstatements that might be made.

(Signed) EDWIN FRANKO GOLDMAN.

James Wolfe at Madison Square Garden

James Wolfe's resonant bass voice was never heard to greater advantage than on March 14, when his vibrant tones filled Madison Square Garden and delighted the vast audience gathered at the benefit arranged by Judge Gustave Hartman for the Beth Israel Orphan Asylum. Stars of opera, stage and screen appeared, and it fell to Mr. Wolfe's lot to follow the ever popular Vincent Lopez. Mr. Wolfe



JAMES WOLFE

bass, whose success this season, both in concert and opera, has resulted in many additional engagements for next season.

made the transition from jazz to Verdi easily. With the first notes of Simon Boccanegra, the rich full voice rang through the enormous building, and salvos of applause came at the end of Mr. Wolfe's number. There was also a delightful trio in which Ellen Dalossy sang Marguerite, Rafael Diaz, Faust, and Mr. Wolfe, Mephisto. The three beautiful voices blended to form one of the outstanding successes of the evening. Mr. Wolfe has not previously sung Mephisto in New York, but he had an ovation when he sang that role in the opera production of Faust in Asheville, N. C., last fall.

Liebling Pupil Creates New Opera

Patricia O'Connell created the leading role in Saminsky's opera, *Gagliarda* of a Merry Plague, with notable success. The ensemble was made up of Liebling pupils: Bess Bratch, Therese Hyle, Dora Rose, Ruth Stickney, Thomas Ryan, Gertrude Otto, Janet Freed, Martha Fiessell, Renee Van Rhyn, George Harold.

Leonard Liebling in West Virginia

Leonard Liebling, editor of the MUSICAL COURIER, was scheduled to speak at the West Virginia State Convention of the N. F. M. C., in Martinsburg, W. Va., March 25.

Gradova to Play Scriabin Concerto

Gitta Gradova is soloist with the St. Louis Symphony Orchestra in New Orleans on March 28, playing the first public performance in America of the Scriabin concerto.

Voice Conference Class at Gescheidt Studios

A session of Adelaide Gescheidt's voice conference classes was held at her studios, February 25. The class session (discussion of Miss Gescheidt's principles of Normal natural voice production and demonstration by the pupils) was

followed by a program of songs and an informal tea.

Marion Ross, soprano, sang a group of songs by Schubert, Reiman, Page, and Puccini. Miss Ross has a lyric voice, unusually round and fresh, and sang with artistry, showing sense of style in both the German and English songs; her rendition of *The Last Rose of Summer* was a delight.

Virginia Crenshaw, soprano, has a voice of much beauty and expressiveness. She is a versatile singer and executed with great agility the coloratura passages of Del'Acqua's Chanson Provencal, also showing herself the possessor of a very beautiful mezzo voice in *The Fountain Court* by Ruscel. Her group also included *In Rose Time (Grey)*, and *Two Fairy Songs (Besal)*, which she sang with much charm.

Marly Sherris, baritone, sang songs by Secci, Donaudy, Rachmaninoff, Schubert, and Three Gypsy Songs by Dvorak. His voice is of full, resonant, soulful quality and he sang with great dramatic expression. Anne Tindale was at the piano.

Fine Concert at Master Institute

High standard of student art once again distinguished the recital by pupils of the Master Institute of United Arts on March 17. Especially impressive was the playing of two blind students, Simon Peters and Florence Bleedee, who were chosen from the department for the blind conducted by the Master Institute. Neither self-consciousness nor the evidence of any handicap was apparent, for Tschaikowsky, Beethoven and Schumann numbers were played with technical surety, beauty of touch and depth. Appreciation of style and dexterity were evident in the work of three pianists who opened the program, Ruth Altschul, Miriam Naftal and Pearl Rosenblum. Sylvia Kaste, in a Beethoven sonata, revealed a knowledge of interpretive nuances, while Shirley Reisman in Moussorgsky and Julius Manney in Brahms showed brilliant form. Liszt and Tschaikowsky were the vehicles for poetic and charming playing on the part of Elvira Schulman, Adolph Tomars and Elsie Feldman.

Alma Creasy, a gifted young violinist, showed the fine innate musical feeling of the Negro people in her rendition of Viotti's concerto. Two Chopin groups of etudes, as played by Evelyn Bloch and Rose Ramer, received effective and colorful reading. Chopin, Liszt, Debussy and Strauss and Schuett were graced by an unusually imaginative interpretation on the part of Henrietta Schmidler and Rossel Golden. Breadth and artistic maturity were the distinctive qualities of Theresa Ferrentino's playing of a Chopin scherzo. Beautiful vocal qualities were revealed in the songs given by Marion Booth, whose voice is especially well fitted for Lieder. Sadie Blake-Blumenthal completed the program with Dohnanyi's rhapsody played with effectiveness and knowledge of style. Accompaniments were excellently played by Julius Manney and Judith Weizenhofer.

Following the concert the audience visited the Roerich Museum, as well as the exhibition of Modern French Art now being shown in Corona Mundi, International Art Center.

Albert Berne Highly Commended

Albert Berne, baritone, was highly commended by the critics following his recent recital at the Cincinnati Conservatory of Music. The Cincinnati Daily Times stated: "It is not mere vocal prowess which lends Mr. Berne distinction, but a sympathetic and discriminating style, which stamps him as an unusual and always delightful musical personality. Essentially an interpreter, the singer entered with unerring intuition and understanding into the mood or feeling of the songs and presented them with unfailing effect, to the keenest delight and appreciation of his audience. The baritone also was enthusiastically received when he sang following a dinner given by Mr. and Mrs. Berne for Alice Vinton Waite, dean of Wellesley, who was in Cincinnati for the convention of the National Education Association. Among the other guests at the dinner were Dr. Karol and Mme. Marguerite Melville Liszniewski, Dr. and Mrs. Lotspeich, of the University of Cincinnati, Dr. and Mrs. John Withrow and Mr. and Mrs. A. O. Palm.

Arden Dates

Cecil Arden, of the Metropolitan Opera, will give recitals in the following cities: April 28, at Princeton University; May 6, at Marion, Ohio, and May 8 at Allentown, Pa.

MUSIC FESTIVALS

SAN FRANCISCO

San Francisco—At the second Spring Music Festival to take place during the middle of April, under the joint auspices of the City of San Francisco and the Musical Association of San Francisco, in addition to the symphony orchestra, under Alfred Hertz, which will be augmented for this occasion, and a chorus of 600 mixed voices, directed by Dr. Hans Leschke, there will be four well known soloists: Helen Stanley, Mme. Charles Cahier, Rudolph Laubenthal and Alexander Kipnis. The works to be given include Mahler's second (Resurrection) symphony, one of the successes of last season's festival; Schumann's *The Pilgrim of the Rose*, and Verdi's *Requiem*. C. H. A.

SPARTANBURG, S. C.

Spartanburg, South Carolina—Artists engaged for the Spartanburg Music Festival, May 6, 7 and 8, according to Frederick W. Wodell, festival director, are as follows: Rosa Ponselle, Mario Chamlee, Marina Campinari, Ossip Gabrilowitsch, Frances Paperte, Fraser Gange, Douglas Stanbury, Augusta Lenska, Lilian Gustafson, Rhys Morgan, and the Philadelphia Festival Orchestra, Dr. Thaddeus Rich, conductor. The festival chorus is composed of nearly 400 of Spartanburg's best singers, and practice is being held two nights per week. The children's chorus in the city schools is also receiving careful attention and training under the direction of Mrs. B. L. Blackwell, supervisor of music in the graded schools. De L. S.

Local Boy Wins Plaudits in Concert

The New York Blade has a sense of humor; so has William Reddick, who sends us what the former said about the latter:

"The many friends of William Reddick, the charming and talented pianist of this city, will be glad to hear of his success in three recitals during the past week. On Saturday evening, March 14, he appeared in a private recital with John Barnes Wells at the home of Franklin Murphy, in Newark, N. J., and charmed his hearers by his beautiful solo playing as well as by his exquisite accompaniments to the different airs sung by Mr. Wells. On Sunday evening he was the accompanist for a recital given at Aeolian Hall by Elizabeth Hoepple, Berlin girl. The local press said many beautiful things about his work. The New York Herald Tribune, in its review of the concert, said: 'William Reddick was the accompanist,' and the Evening Telegram said, 'Miss Hoepple had the advantage of William Reddick's excellent accompaniments.'

"Tuesday evening, March 17, he appeared again in a concert in Mount Vernon, N. Y., with Arthur Hartmann, violinist, and United States Kerr, a baritone. He played as a solo the waltz in E major by Moszkowski and displayed great agility. Hartmann and Kerr did well, too, and sang their things very well to his accompaniments.

"Mr. Reddick is a local boy."

Engagements for Schofield

Edgar Schofield appeared March 18 in Bethlehem, Pa., in joint recital with Frances Callow, harpist. He also has been engaged for two joint appearances with Mildred Dillon, harpist, at the University of Alabama on March 28, and at Gulf-Park College, Gulfport, Miss., on March 30.

Dux Concert Dates

Claire Dux will sing in Chicago on March 27 and in Lewell, Mass., on March 31.

Dixon in Washington

Frederic Dixon, pianist, will play at the Mayflower Hotel, Washington, D. C., on April 20.



EDWARD COLLINS

American composer-pianist, has been engaged to play his own concerto for piano at the regular concerts of the Chicago Symphony Orchestra, March 27 and 28. The work will receive its first interpretation on this occasion.

STRAVINSKY AND MOZART HAVE VIENNA PREMIERES

Also Kienzl, With Opera, Sanctissimum—Opera Doing Better Business

Vienna—The historical premiere of Arnold Schönberg's *Pelleas und Melisande* had heretofore figured in the records of Viennese concert hall scandals as the last and most turbulent example. A few days ago, when Dirk Foch repeated the composition at the latest concert of the Konzertverein series, some ten or more years following that uproar, Schönberg's piece was received with respectful attention and great applause, and everyone present seemed to realize that what had once seemed a revolutionary's attack upon tradition and established taste was, to our generation, a beautiful but far from outrageous piece of melodious music. But history repeats itself: only a few days prior to Foch's performance of Schönberg's work the Grosser Musikvereinssaal had witnessed a tumultuous scene which far surpassed the historical *Pelleas* première in violence and heatedness, at the first performance here of Stravinsky's *Sacre du Printemps*, produced by the Philharmonic Orchestra under Franz Schalk.

THOSE GRAYBEARDS

A certain opposition had been anticipated in view of the traditionally reactionary disposition of the Philharmonic subscribers. Yet, contrary to all expectations, the audience kept quiet, even fascinated, up to the last movement of Stravinsky's *Sacre*. At the moment, though, when the muted trombones forwarded their first fanfare, a subdued "giggle" ran through the audience; and once the signal was given, the noise started with full force. Hisses, yells, stamping and cries of "Stop!" attempted to outdo Stravinsky for dynamic force, alternating with applause from the few pro-Stravinskians in the hall. One old fool was heard to cry: "Play Bruckner instead!" and the same dignified old gentleman, with a gray beard, was one of the wildest hissers at the close. No doubt he was also one of those who hissed Bruckner in the same hall thirty years ago, and if he lives to see the advent of some other new and more radical prophet, he is liable to call for "more Stravinsky" thirty years hence. Those graybeards never die, and new ones are born every day.

Conductor Schalk (who did great work) and his brave men kept on playing, while pandemonium grew in the hall, and while fist-fights were performed between the pro-Stravinskians and their adversaries—much to the amusement of the "neutrals." At the repetition, on the following day, Schalk saved the situation and spared Vienna another disgrace, by introducing a cut in the last movement; and this time the audience behaved more decently, confining whatever disapproval it held to a few hisses, con sordino.

162 YEARS AGO

History repeats itself. The same Vienna which in turn hissed Beethoven, Brahms, Bruckner, Mahler, Schönberg and Stravinsky, intrigued against Mozart as long as 162 years ago. The then twelve-year-old boy had just finished his first opera, *La Finta Semplice*, by command of Emperor Joseph II; but even this command did not succeed in effecting its performance in the face of Viennese opposition and hostility. Seven years later the piece was produced at Salzburg and, in 1921, at Carlsruhe, but Vienna's first chance to hear Mozart's maiden opera did not come until this month, when it was chosen for the festival performance to commemorate the promotion of the hitherto State Academy of Music to the rank of a State High School of Music.

The production, which Dirk Foch led with great circumspection and finish, was noteworthy in that all participants, including the orchestra, were pupils of the State Academy. With all due reverence to the genius of Mozart let it be stated that *La Finta Semplice* is little more than a mildly amusing entertainment, childish in its plot and libretto, and of little more than purely historical interest. It shows only traces of Mozart's coming greatness and is hardly equal, certainly not superior, to other products of its period. To exhume this old piece for so important and significant a "festival performance" was superfluous—but characteristic for the taste and tendencies of our State High School of Music, and fully in keeping with the reactionary musical ideas which Joseph Marx, the rector of the High School, deemed advisable to express in his inauguration speech. But the world will not stand still; Stravinsky remains Stravinsky, and Schönberg remains Schönberg—no matter what the gray beards may think of them.

KIENZL'S SANCTISSIMUM

The reactionary spirit of our leading musicians was manifested also in the choice of Wilhelm Kienzl's latest stage work for the first and, thus far, only première of the season at the Staatsoper. Surely no blame rests with dear old Wilhelm Kienzl, who has made the hits of his life with the simple folk melodies of *Der Evangelimann* and *Kuhreigen*, and who is much too modest and sincere a musician at sixty-eight to affect a modernism which he did not possess nor fathom at thirty-eight. Certainly Kienzl is still a man of good melodic inspirations and of undoubted capacity for good orchestration; certainly he is still adverse to trashiness even in his more sentimental utterances so predominant in his Sanctissimum. But our ears have changed since Kienzl conquered the European operatic stage with his Evangelimann, and we find

scant living out of his beloved music and who gains wealth and recognition only after he has stooped to musical vulgarity. The end of the piece sees him, alone again with his beloved fiddle, repentantly returning to his ideals, and, as he plays a lovely melody, the water sprites of the Danube rise from their moist dwelling to dance to his music. Finally his soul passes on to eternity to the strains of a beautiful melody—the fiddler's "swan song." The melody which Kienzl has chosen for the apotheosis of his hero is formed of two wonderful gavottes by Rameau, taken from the latter's opera, *Le Temple de la Gloire*, and surely Kienzl himself could not have invented a more beautiful strain for the climax of his ballet-opera. Yet his measure was not altogether wise, for such a masterpiece as Rameau's melody quite naturally challenges comparison with Kienzl's own music, which had preceded it, and such a comparison is not wholly in favor of the aged Austrian composer.

A KINGDOM FOR A CONDUCTOR!

The production of this innocent little work served to secure for the Staatsoper the easy laurels of a "world première," but the production was poor enough. Above all, the stage management was distinctly second class and did little credit to Josef Turnau, whom Richard Strauss brought here to act as his "sub-director" (in competition to Schalk, the "co-director") and as reformer for the obsolete stage business customary at the Staatsoper. So far, Turnau is a disappointment, like most of the newly engaged artists whom Strauss left as his heritage, when he severed his connections with the Opera.

The much-sought "first conductor" for the house, by the way, is not on the horizon as yet, and all those who have been approached (including Pollak, Klempener, Walter and Furtwängler) are hesitating to undertake the difficult task of mending Strauss' old sins. Robert Heger, from Munich, who has recently conducted the restudied *Rienzi*, will probably be engaged shortly; he is undoubtedly a conductor of experience and has a great capacity for work—but he is not the "big gun" needed, whose authority and reput would impress the public and get new drill into the disorganized company.

Business is improving at the Staatsoper just now, partly as the result of a slight reduction of prices. But the public is still dissatisfied, as shown by a recent manifesto issued by the League of Staatsoper Subscribers. This is an organization founded a few years ago, a landmark of "democracy in music," and a refreshing evidence for the widespread enthusiasm for music and opera inherent in the Austrian populace. Nothing could be more characteristic for Austrian mentality than this organization of grown-up and, in some cases, aged men and women, whose chief interest in life, aside from their profession, goes to the welfare of our

national opera house and to the self-chosen task of supervising its artistic achievements. And they are not musicians, mind you, but ordinary business men, or lawyers, or physicians, who hold big meetings at regular intervals and publish their resolutions in the press. Talk about musical enthusiasm!

COMPOSITION CONCERTS

Aside from Kienzl, Julius Bittner is the most typically Austrian of our moderately modern composers. The quality common to both men in their compositions is a note of folk song melodies, their musical sincerity and straightforwardness. Bittner is undoubtedly on a higher artistic and literary plane than Kienzl, and a more polished and erudite musician.

While Kienzl's *Sanctissimum* may be regarded as a piece of disguised autobiography, in a strictly human sense, the autobiographical element was quite evident in Bittner's latest composition—a cycle called *Sixteen Songs of Love, Faith and Matrimony*. It reveals the sentiments of Bittner, the man, faithful spouse and loving father, with refreshing melodic spontaneity, and the humbly appealing note of the songs was intensified by the presence on the platform of the composer's wife, Emilie Bittner, a singer with a rich and beautiful contralto voice, who shared with Oscar Jölli, the baritone, in the interpretation of her husband's lyrical products. Erich Korngold presided at the piano and provided the accompaniment which was, as always with this composer, of the most plastic and pliable sort.

If sentiment is the fundamental note of Bittner's music, the works which Alexander Tscherepnin, a young Russian domiciled at Paris, presented at his composition concert, were of a decidedly different type. Piano pieces only were heard, and Tscherepnin proved a pianist of none too impressive qualities; but his understanding of the piano as an instrument is remarkable. His pieces were "pianistic" to the greatest extent—mostly brilliant virtuoso music inspired by Rachmaninoff's style. A sonata in A minor, a Small Suite and a number of clever transcriptions on Russian folk songs were among the best and most grateful pieces which seem certain of popular success.

PAUL BECHERT.

FIRST PERFORMANCE OF ETHEL SMYTH'S MASS
A REMARKABLE PROOF OF EARLY ACCOMPLISHMENT

Pacific 231 Steams Into London—The Classic Paderewski and Other Stars

London.—The musical season has been crowded, but real events are rare. One of the most interesting things that have happened has been that a certain critic of the younger generation has boldly committed himself to the assertion that Bach is a colossal bore, which no doubt is a sad outlook for Bach; but he may console himself with the reflection that according to the same authority, Chopin is commonplace.

Of course, it does not matter what a young gentleman of that type writes, but it does suggest serious reflections as to musical criticism in general. Anyone who can make such assertions must be totally inaccessible to certain kinds of musical impression. If a writer on painting were to say that Raphael had no sense of beauty, or Michelangelo was devoid of dignity; if he were to suggest that Keats had no command of poetic imagery and Shelley's verse was lacking in melody, his editor would certainly suggest that he ought to keep his pen straight, or more likely still would delete the offending sentences before they appeared in print.

Now this suggests another question: which is better, an editor who allows his critic to go his own wild way without interference, or one who tries to influence him? And that is too big a question to discuss now.

DAME ETHEL'S MASS

The performance of Dame Ethel Smyth's Mass in D by the Royal Choral Society at the Albert Hall on January 21 is a good subject for a footnote on musical history. Over thirty years have passed since the work was first performed. It was taken down from its dusty shelf a year or so ago, and performed at Birmingham and then in London by the singers who revived it, and now the Royal Choral Society has made it again.

The Mass did not deserve to be forgotten. It is hardly a great work, but is vigorous and very much alive. It is hard to believe that any other young woman—and the composer was quite young at the time—ever wrote so important and able a work. It displays a good deal of the temperament which later made the composer one of the most rebellious of suffragettes: she does not plead—she rather enters into heated argument with the Deity and is often defiant. The music is Brahmsian but not so Brahmsian as might have been expected. Dr. Malcolm Sargent, a conductor of the younger generation, of whom we shall probably hear a good deal, directed vigorously and alertly, but the Royal Choral Society never was, isn't now, and probably never will be remarkable for flexibility and subtlety of expression. In these respects the performance by the singers from the Midlands a year ago was more noteworthy.

BEECHAM PRO DELIUS

The symphony concerts of the Queen's Hall Orchestra have been pursuing the even tenor of their way, studiously avoiding all novelties and fortified by soloists of high rank. Loyal adherence to old works has also been the characteristic of the concerts of the London Symphony Orchestra, and they have had a variety of conductors. The best playing was that under Sir Thomas Beecham, for the excellent reason that the men had been playing together with him during an extended tour. Sir Thomas has always been partial to Delius, and he introduced Paris into his program, which was beautifully played. Some Mozart, too, was exquisitely done.

Another concert was conducted by Wilhelm Furtwängler, whose program consisted of three pieces—an overture, Schumann's fourth symphony, and Tchaikovsky's fifth. The Schumann symphony was played with a fine precision, but Furtwängler is not in the first place a romantic. There was some excellent orchestral playing in the Tchaikovsky symphony, but curiously enough the conductor made it sound quite German. One sighed for a few minutes of the sinuous flexibility of Nikisch.

PACIFIC 231

The chief novelty of the Philharmonic concert, which was conducted by Eugene Goossens on January 29, was Arthur Honegger's Pacific 231. It turned out to be quite diverting, and not nearly as terrible as we had been led to expect. None the less it is an interesting piece and it is quite logical in structure. At this concert Mr. Goossens also conducted a sensitive and imaginative performance of Also Sprach Zarathustra. It was a long program and almost entirely made up of unfamiliar works, and only two rehearsals were possible. This suggests the reflection that there is something after all to be said for playing the familiar works which our orchestras already know.

BROADCASTING SYMPHONIES

The same idea also was brought home to us by the excellent playing of an entirely familiar program at the concert given at the British Broadcasting Company on the twelfth instant, at Covent Garden Opera House, under Bruno Walter. The orchestra which the British Broadcasting Company has gathered together contains some of the best players in London, and the performances of Wagner and Berlioz were extremely smooth, flexible and sensitive. The first half of the concert was entirely devoted to Wagner, and the second to Berlioz. One cannot help thinking that Berlioz would have had a better chance if he had come before Wagner. Herr Wilhelm Rode, of the Munich Opera House, made his first appearance in London. He is a baritone with an exceptionally strong voice, and a thoroughly Teutonic style. The enthusiasm of the audience which was present in the flesh was remarkable, especially after Wotan's Farewell. What the unseen audience, which is said to number about a million on these occasions, felt we have no means of knowing.

PADEREWSKI THE SENSATION

Of piano recitals there has naturally been no end. The horizon has been dominated by Paderewski. He has made a beau-geste which is probably without parallel in the history of music. As is perhaps known to the United States already, he is giving fifteen concerts in England and devoting the proceeds of five of them to Earl Haig's Fund for Disabled Soldiers. It is said that the sum handed over after the first recital in Cardiff was £700, and at his concert at the Albert Hall on February 17 it was not less than £2,000. He is in splendid form and it is notable that his playing is much less arbitrary than it was when he was here last. I specially noticed this in his playing of a Mazurka of Chopin, which two years ago he played as if nothing was further from his mind than the idea that it was a dance measure. This time he played it with irresistible rhythm. The greater

(Continued on page 39)



ARTUR SCHNABEL.
German master pianist. Caricature especially drawn for the MUSICAL COURIER by Marie Wetzel-Schubert.



URSULA VAN DIEMEN,
young American singer who is making good abroad. Stories of her successes in Germany were recently published on the European page of the MUSICAL COURIER. She is a pupil of Louis Bachner.

with a rich and beautiful contralto voice, who shared with Oscar Jölli, the baritone, in the interpretation of her husband's lyrical products. Erich Korngold presided at the piano and provided the accompaniment which was, as always with this composer, of the most plastic and pliable sort.

If sentiment is the fundamental note of Bittner's music, the works which Alexander Tscherepnin, a young Russian domiciled at Paris, presented at his composition concert, were of a decidedly different type. Piano pieces only were heard, and Tscherepnin proved a pianist of none too impressive qualities; but his understanding of the piano as an instrument is remarkable. His pieces were "pianistic" to the greatest extent—mostly brilliant virtuoso music inspired by Rachmaninoff's style. A sonata in A minor, a Small Suite and a number of clever transcriptions on Russian folk songs were among the best and most grateful pieces which seem certain of popular success.

PAUL BECHERT.

FIRST PERFORMANCE OF ETHEL SMYTH'S MASS
A REMARKABLE PROOF OF EARLY ACCOMPLISHMENT

Pacific 231 Steams Into London—The Classic Paderewski and Other Stars

London.—The musical season has been crowded, but real events are rare. One of the most interesting things that have happened has been that a certain critic of the younger generation has boldly committed himself to the assertion that Bach is a colossal bore, which no doubt is a sad outlook for Bach; but he may console himself with the reflection that according to the same authority, Chopin is commonplace.

Of course, it does not matter what a young gentleman of that type writes, but it does suggest serious reflections as to musical criticism in general. Anyone who can make such assertions must be totally inaccessible to certain kinds of musical impression. If a writer on painting were to say that Raphael had no sense of beauty, or Michelangelo was devoid of dignity; if he were to suggest that Keats had no command of poetic imagery and Shelley's verse was lacking in melody, his editor would certainly suggest that he ought to keep his pen straight, or more likely still would delete the offending sentences before they appeared in print.

Now this suggests another question: which is better, an editor who allows his critic to go his own wild way without interference, or one who tries to influence him? And that is too big a question to discuss now.

DAME ETHEL'S MASS

The performance of Dame Ethel Smyth's Mass in D by the Royal Choral Society at the Albert Hall on January 21 is a good subject for a footnote on musical history. Over thirty years have passed since the work was first performed. It was taken down from its dusty shelf a year or so ago, and performed at Birmingham and then in London by the singers who revived it, and now the Royal Choral Society has made it again.

The Mass did not deserve to be forgotten. It is hardly a great work, but is vigorous and very much alive. It is hard to believe that any other young woman—and the composer was quite young at the time—ever wrote so important and able a work. It displays a good deal of the temperament which later made the composer one of the most rebellious of suffragettes: she does not plead—she rather enters into heated argument with the Deity and is often defiant. The music is Brahmsian but not so Brahmsian as might have been expected. Dr. Malcolm Sargent, a conductor of the younger generation, of whom we shall probably hear a good deal, directed vigorously and alertly, but the Royal Choral Society never was, isn't now, and probably never will be remarkable for flexibility and subtlety of expression. In these respects the performance by the singers from the Midlands a year ago was more noteworthy.

BEECHAM PRO DELIUS

The symphony concerts of the Queen's Hall Orchestra have been pursuing the even tenor of their way, studiously avoiding all novelties and fortified by soloists of high rank. Loyal adherence to old works has also been the characteristic of the concerts of the London Symphony Orchestra, and they have had a variety of conductors. The best playing was that under Sir Thomas Beecham, for the excellent reason that the men had been playing together with him during an extended tour. Sir Thomas has always been partial to Delius, and he introduced Paris into his program, which was beautifully played. Some Mozart, too, was exquisitely done.

CINCINNATI SYMPHONY "POP" DIRECTED BY WILLIAM KOPP

Plans for Coming May Festival Announced—Notes

Cincinnati, Ohio.—The tenth popular concert, played by the Cincinnati Symphony Orchestra on March 1 at Music Hall, was directed by William Kopp. It included the Oberon overture by Weber; Southern Roses, waltz, Strauss; Air de Ballet, Herbert; Dance of the Hours from La Gioconda; Entr'acte and Gavotte, Gillet; Scenes Pittoresque, suite; Massenet; dream music from Hansel and Gretel; Festival Overture, Lassen, and The March of the Bojaren, by Salvorsen.

FESTIVAL PLANS.

Plans for the coming May Festival are being perfected, and the chorus, under the direction of Frank Van der Stucken, is rapidly being put in shape for the event. The program will include The Dream of Gerontius, Elgar; the Thirteenth Psalm, Liszt; the St. John Passion, Bach; Requiem, Brahms; St. Francis of Assisi, Pierne, and the third acts of Tannhäuser and Meistersinger, Wagner. The dates will be May 5 to 9.

NOTES.

The regular concert of the Hyde Park Music Club was enjoyed on March 3, at the Hyde Park Library Auditorium. Mrs. Martin Vold, Jr., read a paper on Voices of the Orient, and a number of vocal and instrumental selections were rendered.

Charles J. Young presented his piano and vocal pupils in two programs at his studio on March 1.

Dean Frederic Shaifer Evans and John A. Hoffman, of the Conservatory of Music faculty, presented their pupils in a recital on March 4 and 5, respectively, in Conservatory Hall.

A novel program was given on February 27 in the assembly room of the Cincinnati Art Museum, on ancient musical instruments, under the auspices of the music department of the Cincinnati Woman's Club. It was promoted by Emma Roedter, who acted as chairman. The artist was Carl Wunderle, an authority on ancient musical instruments. Several well known local musicians assisted, in costumes appropriate to the period.

A novel recital was given in the College of Music Auditorium on February 27 when composition students of Sidney C. Durst, of the College faculty, appeared. They played their own and other compositions by students of the institution. It was a demonstration of the advance that has been made by them in composition and was a credit to both pupils and college.

Albert Berne, of the Conservatory of Music, on March 3 in Conservatory Hall, gave his annual song recital. He

was ably accompanied by Augustus O. Palm, a composition by the latter being on the program.

The Schuster-Martin School gave the fifth of its regular monthly recitals on February 28.

Several pupils of Leo Stoffregen, including Mabel Carpenter, Ordelle Bywaters and Lillian Denman, gave a piano recital at the Carthage Methodist Episcopal Church for the Ladies' Aid Society.

Hollis Dann, an authority on public school music, recently addressed the class of Mrs. Forrest G. Crowley at the Conservatory of Music.

Norma Cornelius Stuebing, pupil of Berta Gardini Reiner, was soloist at the Valentine party given by the Norwood Woman's Club on February 23.

The Cincinnati Exchange Club, co-operating with the Starr Concert and Chautauqua Service, gave a number of concerts during the week of March 1.

Burnet C. Tuthill attended the second annual meeting of the National Association of Schools of Music and Allied Art at Rochester, N. Y. He is the secretary of the organization.

The St. George Choir of men and boys, under the direction of Charles J. Young, rendered the high mass on March 1 a capella.

At the Conservatory of Music recital, February 28, a composition by Jean Ten Have was rendered by a pupil of Peter Froehlich.

Pauline Crumb Smith, Cincinnati violinist, has returned from a concert in Southern Indiana where she was favorably received.

A novel program was rendered on March 3 by May Estil Forbes, president of the Mt. Healthy Music Club, when Charles Kilgour appeared as speaker on the Imitation Radio Program. W. W.

Dubinsky Many Times Soloist

Vladimir Dubinsky, cellist, was recently soloist in several important concerts, including that of the Amphon Glee Club, Hackensack, January 22; Choir of St. John's Church, Yonkers, February 6; Chorale Club, Tarrytown, February

10, and at the Aram song recital, Town Hall, New York, February 15. At these concerts he played works by Cui, Rimsky-Korsakoff, Casella, Eccles, MacDowell, Popper, Saint-Saëns, Van Goëns, Glazounoff and Delibes, and his effective playing on each occasion brought him enthusiastic applause.

Martha Marchausen, soprano and Fanya Solomonoff, pianist, both from the Dubinsky Musical Art Studios, gave the February 27 recital at Wurlitzer Auditorium. The singer, who has an excellent voice and appearance, sang songs by Reger, Mozart, and R. H. Terry, while Miss Solomonoff played works in brilliant style by Liszt, Chopin and MacDowell.

Mr. Dubinsky values his own menu card and program of the Fritz Kreisler birthday celebration at the Harvard Club, containing as it does, the following: "To Vladimir Dubinsky, Fritz Kreisler." Other autographed names are L. Auer, Josef Hofmann, Willem Mengelberg, and Walter Damrosch.

VLADIMIR DUBINSKY.

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Recital of Klamroth's Students

All present at the March recital of the students of Wilfried Klamroth, at his New York studios, must have felt the ease with which the participants sang. They had poise and relaxation that showed the voice to advantage, and gave freedom for expressive vocalization and vibratory tone. The secret of this artistic development must lie entirely in the Klamroth teaching. It was a highly interesting and enjoyable affair and nearly every one remained to the end.

Eighteen singers participated in the program; the selections suited their voices and characteristics and the enunciation was clear. Several of them deserve special mention. Mrs. Price sang Rose Softly Blooming (Spohr), Air de Micaëla (Carmen), and Above the Clouds (Beecher); Marion Parker, songs by Franck and Sadler; Ross Harmon, three baritone solos by Tschaikowsky, Kaun and MacDowell very effectively; Barbara Fischer, with true oratorio style. With Verdure Clad, and Rimsky-Korsakoff's Eastern Romance, in fine artistic rendition; Adele Parkhurst, Alleluia (Mozart), La Pavana (De Leva), and Right of Beauty (Widor), with dramatic fervor; Elsa Toennies sang Skylark, Pretty Rover (Handel), Solveig's Song (Grieg) Air de Rossignol (Saint-Saëns) with piquancy and fluency; Marie Rothman, two Russian Folk Songs (Zimbalist), Aria (Mozart), When I Was Seventeen (Swedish folk song), Mia Picarella (Gomez), with fine voice and excellent interpretation; and Truman E. Fassett, tenor, ended the program with She Never Told Her Love (Haydn), Widmung (Schumann), and Elegie (Massenet), the last named withello obbligato, all well interpreted.

Philadelphia Beats New York

The announcement of the purposes of the American Operatic Allied Arts Foundation in New York as to the presentation of grand opera in English by American artists, follows almost directly the aims of the Civic Opera Company of Philadelphia, according to Mrs. Henry M. Tracy, president of the organization.

"As has been the case many times before," said Mrs. Tracy, "Philadelphia has taken the lead in this matter, and New York has followed a year or so later. The aims of the New York organization are exactly those of our own."

"These aims are to obviate the necessity of the American singers going abroad for study, and to attain the opportunity of appearances in grand opera; to provide an outlet for American talent; to make grand opera accessible to the masses of the people at reasonable prices; to give grand opera in English as far as possible at the present time, and to give it exclusively in English just as soon as the translations of the librettos are made adequate."

Four Francis Rogers Pupils in Recital

Students in the School of Music at Yale University appeared in recital at Sprague Memorial Hall on March 11. Those giving the program were Angeline Kelley, soprano; Helen Virginia Cain, contralto; Theodore Carswell Hume, tenor, and Alfred Ashfield Finch, baritone, all of whom are pupils of Francis Rogers. Each artist was heard in solos, and to conclude the program they collaborated in giving Liza Lehmann's In a Persian Garden. Walter Frank Chatterton furnished the piano accompaniments.

Mount Pupils Appearing as Accompanists

Catharine Richardson, an artist pupil of Mary Miller Mount, furnished the accompaniments for the recital given by Marion Anderson, contralto, in Philadelphia on March 18. Florence Anson, another Mary Miller Mount artist, has been engaged as soloist with Edith M. Morgan's chorus in Lansdale for the spring concert in May.

Given Scores in St. Louis

After Thelma Given's concert appearance in St. Louis recently, the St. Louis Post Dispatch said: "Miss Given displayed the finger skill and strong tone of the Auer school, and at times considerable feeling."

**CLEVELAND ORCHESTRA
PRESENTS TWO VISITORS**

Stravinsky Conducts Own Works—Enesco Gives First American Performance of Excerpt from His Opera, *Oedipus*

Cleveland, Ohio.—An event of major importance in the musical life of Cleveland occurred on February 12, when Igor Stravinsky visited the city to conduct the Cleveland Orchestra in several of his compositions. He led the players through the intricacies of the scores with a minimum of flourishes and with a decisive beat, easily followed. He must be credited with a great wealth of imagination and with an extensive knowledge of the possibilities and characteristics of the orchestral instruments. At his Cleveland appearance the composer conducted three works, two of which were new to this city. *Fireworks* was descriptive in a high degree. The Song of the Nightingale (*Chant du Rossignol*) contained some charming moments. The suite from the ballet, *The Fire Bird*, which wound up the program, had been performed here previously and it is safe to say that more of the listeners gained pleasure from it than from either of the others.

As the first half of the program the orchestra performed Tschaikowsky's Pathetic symphony with Nikolai Sokoloff directing. Both conductor and men seemed to surpass themselves in the rendition and gave it in a way that has never been equalled here. The enthusiasm of the audience was noteworthy and the orchestra was compelled to rise after both the second and third movements before the house could be quieted. At the end of the whole work, a true ovation was accorded Mr. Sokoloff and his players.

GEORGES ENESCO WITH ORCHESTRA.

At the pair of concerts given by the orchestra on February 5 and 7, Georges Enesco, another visitor from overseas, appeared in the triple role of violinist, composer and conductor. The first half of the program was made up of a ballet suite from *Céphale et Procris* by Gretry, charmingly arranged for symphony orchestra by Felix Mottl, and Bach's violin concerto in E major. Both numbers, given for the first time in Cleveland, were well done, Nikolai Sokoloff being at the conductor's desk and Mr. Enesco performing the solo part of the concerto. After intermission the violinist also played Ernest Chausson's Poème with the orchestra, and immediately thereafter conducted it in the first performance in America of an episode from the opera, *Oedipus*, which he is engaged in writing. This excerpt is the Dance of the Theban Shepherds, Theban Women and Warriors which occurs in the first act of the opera, the setting being a fete given in honor of the birth of the royal infant, Oedipus. The orchestration is the work of an expert and the somewhat boisterous festivity of the occasion is brought out clearly. The audience's approval of it was voiced in a round of hearty applause at its conclusion. Enesco's Roumanian Rhapsody No. 1, the final number of the program, had been heard once before this season but its ingratiating melodies and stimulating rhythms are worth repeating often.

E. D. B.

Cleveland Institute Notes

Cleveland, Ohio.—The educational lecture series offered by the Cleveland Institute of Music was brought to a close March 16, when Wanda Landowska, Polish harpsichordist, gave a program of music for that instrument. Mme. Landowska reconstituted that glorious period of the eighteenth century when Handel, Bach and Mozart were writing for the harpsichord. She is the third and last of the visiting artists in the series.

Announcement has just been made that Ernest Bloch will give his master course at the Cleveland Institute of Music Summer School this year. It will be practically the same course given in San Francisco last summer and at the Eastman School this winter.

The west coast is enthusiastic about Ernest Bloch, the man and his music. His compositions are often included in concert programs there and always they are received with warm praise. But recently at the fourth concert of the San Francisco Chamber Music Society the Pastoral from Bloch's quartet was played and the San Francisco Chronicle remarked thus on the performance: "The finest work on the program was the Pastoral from Ernest Bloch's quartet. Here is great music—great by virtue of its nobility and serenity of mood, its mastery of harmonic eloquence and the profundity of its spiritual calm, faintly touched with wistful melancholy. It is a lovely poem of contemplation, wherein the composer ponders the mysteries of life with tenderness and compassion."

The dates and featured courses for the summer session of the Cleveland Institute have just been announced. The summer school will open for a six weeks' session on June 22, and will close August 1. In addition to Ernest Bloch's master course, which will be given two hours daily for five weeks, there will be master classes in piano, violin and cello by Beryl Rubinstein, André de Ribaupierre and Victor de Gomez. These classes will be held twice a week and will offer interpretation, pedagogy and concert repertory. There will be regular classes and private lessons in all branches of music.

R.

Antonio Lora Heard Again

Antonio Lora, American pianist, who made a favorable impression at his debut this past winter, was heard again, March 7, as the principal soloist of the second musical soiree given by the Italian Music League, at 49 West 87th Street. Mr. Lora has several advanced pupils, aside from his own recital work, so that he is kept very busy. Mr. Lora is an artist-pupil of Alberto Jonas.

Philip James Conducts Montclair Orchestra

The Montclair Orchestra, of which Philip James is the conductor gave an interesting program at the Montclair High School auditorium on Friday evening, March 6. The assisting artists were Harriet Heilig, pianist, and Carl Mathieu.

Von Doenhoff Trio Played

The trio for piano, violin and cello composed by Albert Von Doenhoff for his three precocious youngsters, is a feature of the next concert of the Liederkranz Club, and will be played by them. J. Fischer & Bro. will print the work.

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13	
14	
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16	
17	
18	

HOLLAND

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22	Lochem
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24	Nijmegen
26	Hague
27	Arnhem
29	Hague, Orchestra Concert
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ENGLAND

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26	York
27	Woking
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3	Haverhill, Mass.
5	Wellesley, Mass.
9	Lincoln, Neb.
17	Buffalo, N. Y.
20	Pittsburgh, Pa.
26	St. Paul, Minn.
27	Duluth, Minn.
Mar. 3	Kansas City, Mo.
9	Los Angeles, Cal.
10	Santa Barbara, Cal.
12	Los Angeles, Cal.
13	Santa Barbara, Cal.
14	Los Angeles, Cal.
17	Stockton, Cal.
30	Boston Symphony Orchestra
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MUSICAL COURIER

FOX THEATER NOTES

Philadelphia, Pa.—For the program during the week of January 19, at the Fox, the outstanding feature was the appearance of the pianist and composer, Percy Grainger, who played the first movement of the Grieg concerto, in conjunction with the Duo-Art Pianola Piano. It was intensely interesting, and almost impossible to tell when Mr. Grainger ceased playing and the mechanical device continued playing his own record of the concerto. In addition to this, Mr. Grainger played several of the numbers for which he is noted (such as Turkey in the Straw and Dett's Juba Dance), and also conducted the Fox Theater Grand Orchestra in his Shepherd's Hey. Mr. Rapee certainly excels in bringing rare treats to his audiences. Another musical feature was a Victor Herbert Cycle, played by the orchestra under the direction of Erno Rapee and A. S. Kornspan and assisted by Alexander Oumansky, Thalia, Zanou and her ballet corps, Jean Merode, Leon Brahms and Arthur Lang. The cinema attractions were So This Is Marriage, the Fox Theater Magazine, the cartoon, Little Red Riding Hood. Mr. Hallett's organ numbers were also enjoyed.

The program for the week of January 26 held a novel feature, The Florida Fashion Frolic, with Florence Walton and Leon Leitrim in three gorgeous scenes. The entire production was conceived, staged and lighted by Erno Rapee and the Fox Theater Staff, collaborating with Strawbridge & Clothier. It was thoroughly delightful. The feature picture was The Deadwood Coach, starring Tom Mix.

During the week of February 2 at the Fox, the Tannhäuser Overture was the chief musical number and was well played by the Fox Theater Grand Orchestra, A. S. Kornspan, conducting. Later three charming musical features were: Songs My Mother Taught Me, Dvorak, sung by Eldora Stanford; a violin solo, Mighty Lak a Rose, played by Helen De Witt Jacobs; and a duet, Believe Me If All Those Endearing Young Charms, played by Florence Wightman, harpist, and Ennio Bolognini, cellist. Hurtados' Royal Marimba Band and the Stuart Sisters entertained also. The cinema attraction was Wife of the Centaur, featuring Eleanor Boardman, John Gilbert and Aileen Pringle. The Magic Lantern, a Dinky Doodle Bray Cartoon, was amusing. Mr. Hallett presided at the organ as usual.

The program for the week of February 9 held numerous musical features, the foremost being selections from Naughty Marietta by Victor Herbert, played by the orchestra, with vocal accompaniment by Frederick Vettel, the Criterion Quartet and Eldora Stanford. The Criterion Male Quartet also sang the Burleigh arrangement of the Negro spiritual, Heaven, Heaven. Henry Nosco, concertmaster of the orchestra, played Valse Bluet. The Waters of Minnetonka, accompanied by Eldora Stanford, also pleased. Willie Creager and his eleven Symphonic Recorders were highly amusing. The picture was Sandra, with Barbara La Marr and Bert Lytell.

Two musicians were heard at the Fox during the week of February 16. Nahan Franko appeared as guest conductor of the orchestra in the overture, Poet and Peasant, and as violin soloist and conductor in the Blue Danube Waltz. He received a cordial ovation. Also Orville Harrold, the operatic tenor, was presented in two solos. Marie Macquarrie's Harpland Fantasy proved pleasing. Willie Creager and His Ten Symphonic Jazz Comedians again amused the audience. The Dancers, featuring George O'Brien, Alma Rubens and Madge Bellamy was the cinema attraction.

The program for the week of February 23 was remarkable for the appearance of Grace La Rue. Claudio and Scarlet played melodies of the long ago on the banjo. Ten English Rockett Girls entertained with rhythmic dancing. The picture, The Dixie Handicap, with Frank Keenan, Claire Windsor and Lloyd Hughes proved thrilling. M. M. C.

National Opera Club

At the concert of the National Opera Club, Baroness Katharine Evans Von Klenner, president, in the Astor Gallery of the Hotel Waldorf Astoria, March 12, the following artists appeared: Clara Jacobs, soprano; Carl Fiqué, pianist-lecturer, and Illuminato Miserendino, violinist. Baroness Von Klenner, with her secretary, Katherine Noack Fiqué and three guests of honor, Abby Morrison, Allen Pryor, and Cooper Lawley, were seated on the platform. The performers were greeted by the president as they entered the platform.

Mr. Miserendino opened the program with the Minuet by Handel and Romance from the Wieniawski concerto, and at the close played Serenade, Schubert, and Polonaise Brillante, Wieniawski. His work won instantaneous recognition, and he was obliged to give an encore, Kreisler's Liebesfreud. Mme. Jacobs sang charmingly Canto della Mietitrice, by A. Bacchini, who accompanied her. She was also heard in Pace Pace, from La Forza del Destino, and as an encore sang with dramatic intensity the Suicidio aria from Giocanda.

The outstanding feature of the concert was the lecture-recital on Wagner's Das Rheingold, given by Carl Fiqué, whose remarks were particularly interesting and convincing. In opening, Mr. Fiqué told his audience that although Das Rheingold is considered a prologue to the Ring, it is in reality a complete music drama. His highly descriptive and elevating remarks were enhanced by his excellent demonstration at the piano of the various themes (motifs). Following his artistic rendition of the Fire Music the audience burst into rapturous applause. Baroness Von Klenner thanked him for his appearance, remarking: "Although having heard this work many times in America as well as in opera houses in all parts of Europe, the lecture as delivered by Mr. Fiqué has enlightened me on many points which were entirely unknown to me."

Soder-Hueck Artists in Lynbrook Concert

Three Soder-Hueck artists were engaged as soloists for a concert held under the auspices of the West Lynbrook Mothers' Club on February 24: Bertha Johnston, soprano; Rita Sebastian, contralto, and Elliott Zerkle, baritone. The advance announcement drew a big audience and more than a thousand tickets were sold. The beautiful singing and finely arranged program made the affair a real treat and the large, enthusiastic audience seemed to enjoy every bit of the evening. It is said to be one of the best concerts ever given in Lynbrook.

Bertha Johnston, soprano, who sang several times in

operatic performances with Iseo Ilari, Italian tenor, last season, has also filled many fine concert engagements. Possessing a soprano voice of rich vibrant quality, sweet yet powerful, she gave great delight to her hearers. Likewise did Rita Sebastian, contralto, who has a velvety, warm voice of rare charm and schooling. Miss Sebastian is a fine church soloist and recital singer and proved her value as a lieder singer of ability. Elliott Zerkle, baritone, put warmth and fervor into his aria and songs. The duets and trios blended beautifully and encores had to be added by all three artists.

London to Hear Beryl Rubinstein

One of America's youngest leading pianists, Beryl Rubinstein, has been chosen by Nikolai Sokoloff, conductor of the Cleveland Orchestra, to accompany him as soloist when he conducts the London Orchestra in June for the sixth



Standiford Studio photo, Cleveland

BERYL RUBINSTEIN

time. Beryl Rubinstein will appear in Queen's Hall on June 5 with Mr. Sokoloff, and he will also be presented in a solo recital at Aeolian Hall on June 8.

Before going to England, Mr. Rubinstein will give a pair of concerts in Cleveland and one in Columbus with the Cleveland Orchestra. He has been soloist with the orchestra thirteen times in four years.

In London he will introduce Pagan Poem, by Charles Martin Loeffler, and he will play the Saint-Saëns piano concerto, No. 5, in F major, which he is said to have introduced in America. The latter was played by the composer himself at the celebration of his fiftieth anniversary as a public performer in Paris.

Upon his return to America, Mr. Rubinstein will teach in the summer school of the Cleveland Institute of Music, offering his popular master classes and courses in interpretation, pedagogy and concert repertory. Mr. Rubinstein possesses a fund of knowledge as a result of his research into the musical literature for the piano.

Tomars Pupils in Recital

The following pupils of Mme. Tomars were heard in an interesting recital at her studio on Central Park West, on March 8. Belle Katz, soprano; Myra Fields, coloratura soprano; Beatrice Corbet, contralto, and Dorothy Shea, mezzo soprano.

Miss Katz was heard in One Fine Day (Madame Butterfly) and Musetta's aria from La Bohème, and also in two Gounod songs, the Serenade and Florian's Song. Miss Fields contributed Cara Nome (Rigoletto), and Michaela's song (Carmen), also Auber's Vogel im Walde and Scott's Wind's in the South. The contralto honors fell to Beatrice Corbet, who sang Voce di Donna (La Gioconda), an aria from Le Prophète, Franz' Im Herbst and Woodman's Ashes of Roses. The exquisite melodies of Rose-Marie have called the attention of vocal studios to this form of musical endeavor, and Mme. Tomars allotted to Dorothy Shea, the Indian Love Call from this musical comedy, together with Sanderson's Until.

Diction seems to be stressed in this studio, and the pupils attested the thoroughness of their instructor, who, incidentally, furnished splendid accompaniments at the piano.

Institute of Musical Art Concert

The annual concert by junior students of the Institute of Musical Art, Frank Damrosch, director, was held in the concert hall of the institute, 120 Claremont Avenue, New York City, on March 14. Those who participated were: Matilda Granat, Harvey Shapiro, Frederick Dossenbach, Ruth Katz, Sarah Terapsky and Morton Gould, whose work reflected unusual credit upon the institute.

The program contained: Serenade in G minor, Mozart; trio in G major, op. 164, Reissiger; concerto for piano in C major, op. 15, Beethoven; Funeral March, Mendelssohn; Impromptu, Rheinhold; and Valse Nobles, Schubert.

Cherkassky Playing in Florida

Shura Cherkassky, the thirteen year old piano prodigy, recently was engaged for two recital appearances in Florida. He played at the White Temple, in Miami, on March 23, and on March 27 he will be heard at the High School Auditorium in Orlando.

Axman with San Carlo in Chicago

Gladys Axman has been specially engaged by Fortune Gallo for appearances with the San Carlo Opera Company in Chicago beginning the week of March 30.

Qualifications for Teachers Adopted

In certain quarters the theory has long existed that to teach singing no special knowledge and training are needed; that all the would-be singing teacher needs is the ability to count four beats to the measure in common time, and as for the singing part of it, why, if you want to, just sing!

The danger in this situation disclosed itself in the complaints that not long ago were filed with the city authorities, charging some alleged singing teachers of Greater New York with incompetence that verges upon mal-practice. These charges led to the hearings in City Hall, at which many well known teachers of singing of New York expressed their realization of existing abuses and pledged their cooperation to remedy the evil.

With this keenly in mind, a group of men, all of them singers and teachers of singing and members of the American Academy of Teachers of Singing, recently discussed the problem of setting forth in simple and plain terms what they think the requirements are that every teacher of singing must possess to warrant his considering himself a teacher, naming only such endowment and attainment as is fundamental and indispensable. As the result of this discussion the Academy has adopted for its own guidance and offers to professional colleagues and the public at large the following:

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear, accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

Arthur Hartmann Wins Critics' Praise

"A violin recital of more than ordinary interest," according to Pitts Sanborn of the *Telegram and Mail*, was that of Arthur Hartmann at Aeolian Hall on October 21. The "skillful, scholarly playing" of the program, much of which was devoted to Bach, gave "evident pleasure to an audience of good size," continued Mr. Sanborn.

The Times reviewer could not but admire "the seasoned musicianship" of the violinist, and the "directness and simplicity of Mr. Hartmann's style" were accorded due praise by the writer in the Sun. Alison Smith of the World said that the program was "characteristically thoughtful and scholarly" and that it was played with the "fine regard for intonation" and the "sure and generous contours which have always marked his work." In the Tribune, Mr. Hartmann received applause for his "firm, strong tone of unruled surface" and his quality of playing with "assurance and confident technical skill."

Courboin on Southern Trip

Since his return from the Pacific Coast, Charles M. Courboin has played recitals in Philadelphia, Boston, Scranton, Niagara Falls, Syracuse, three recitals in Memphis, in Harrisburg, at Princeton University, return engagements in Montreal, St. John, Halifax, Binghamton, Dartmouth College, Denison University. He also dedicated the new Kimball Hall organ in Chicago, and took part in the great

organ-orchestra concert in the New York Wanamaker auditorium with Bossi, Dupré and Christian.

This month he is scheduled to make a Southern trip, appearing, among other dates, at Palm Beach with Gabrilowitsch and Samanoff, at the Society of Fine Arts, in Tallahassee, Miami, Atlanta and at Winthrop College. Later in the month he will again make a middle Western trip, appearing in Grand Rapids, Kansas City, Mo., and as far west as Boulder, Col.

"Roughing It" for Throats

Making his throat accept full responsibility as a part of the human body is the doctrine followed by Glen Christy, tenor. Instead of wrapping it up and so guarding it that



GLEN CHRISTY

on one of his many hunting expeditions.

it becomes weakened and attains a low resistance, Mr. Christy invites the elements to treat his throat as they do any other part of him.

"Of course my throat, and what it contains, means a lot to me," says Mr. Christy, "but I have found that if I think

about it all the time on hunting or fishing expeditions, the ducks, rabbits, or fish are not likely to be bothered much. I could easily spoil all the fun of living outdoors for an entire party, and get no benefit from it myself. So, in addition to trying to educate my vocal cords to do their singing work properly, I have tried always to treat them as if they could take care of themselves. They have responded nobly and I am not constantly in a temperamental sweat for fear the poor little things will suffer. Only once have they caused a cancellation."

As a matter of strict accuracy, Mr. Christy sometimes goes a bit further than his own words indicate. Almost any week-end during the season, he may be found in a boat on Long Island Sound, drenched to the skin, but happy with his gun and a brace of ducks, or out in the Westchester Hills, throat bared, and gun ready for a suddenly discovered bunny.

Fay Foster's Studio Musicals

Those who braved the unpleasant weather of a week ago Sunday (and they were many) to accept Fay Foster's hospitality at her studio, were more than repaid by the charming program of folk song, in costume, given by Miss Foster and her artist pupils.

The program opened with a group of three Scottish songs: There was *Ane Bonnie Maiden*, *Ye Banks and Braes o' Bonnie Doon*, *Green Grow the Rashes O!* so delightfully sung by Eugene Gravelle that he was obliged to respond to an encore; Mr. Gravelle has a pleasing stage presence and manner and an appealing voice of both delicacy and power. Frances Ferrier sang three Scandinavian songs, ending with the well known *Echo song*; she was charming in appearance in her beautiful Norwegian costume, and was immediately engaged as soloist for the next meeting of the Drama and Comedy Club. Josef Berege gave an interesting group of Spanish songs, and the pleasant entertainment ended with four French folk songs by Miss Foster, Mr. Berge and Mr. Gravelle. The costumes were beautifully quaint and the songs captivating. The numbers were: *Chanson à Boire*, *Sonnez la Mattina*, *Pere Capucin*, and *Dansons la Capucine*. They were naively and originally acted. The third group was made up of Southern songs—*Ride on King Jesus* and *Little Alabama Coon*, by Margaret Anders. These good old time melodies were thoroughly enjoyed by the audience.

Schmitz on Tour Again

On March 19 E. Robert Schmitz was soloist with the Kansas City Orchestra, playing the Tchaikowsky concerto. This was Mr. Schmitz' fourth appearance in Kansas City this season. On March 22 he gave a recital at the Playhouse in Chicago, the program including works by Debussy, Medtner, Milhaud, Bartok, Szymanowski, Bach-Busoni, Griffes and Liszt.

Liebling Pupil Introduces New Songs

Celia Branz, contralto, was selected by Boris Levenson, composer, to sing two groups of his songs, February 28, at Carnegie Chamber Music Hall.

FREDERICK GUNSTER TENOR



By C. PANNILL MEAD.

Last night, for the second time this season, the Arion club appeared in concert at the Pabst theater. Frederick Gunster, New York tenor, was the outstanding artist. Dr. Daniel Protheroe was in command of the situation, and to him is due the credit for the best showing on the part of the chorus in some time.

It was Mr. Gunster's first appearance in Milwaukee, though he is well known throughout the country. He toured in several cities of Wisconsin two years ago with Geraldine Farrar. Mr. Gunster has a clear musical voice, under fine control, and sings with an ease and intelligence that bespeaks the artist and student. His diction is impeccable, and he evidently gives much thought to his interpretations. One is strongly reminded of Louis Graveur.

No singer is heard to quite the same advantage when appearing with a chorus, and when he sings in recital, for the constant interruption disturbs the entente cordiale established between him and the audience, moreover, it is difficult to decide upon the exact type of song that fits the occasion.

Mr. Gunster, however, is a versatile artist, and sang an assorted program which included arias, French, German, American, and negro songs. Among the most interesting numbers of the evening were Lalo's "Aubade," Grieg's "Are They Tears, Beloved?" Kramer's "Pleading," MacFadyen's "Inter Nos," Protheroe's "Pilot," and O'Hara's "Little Bassett."

There were also numerous "Spirituals," which Mr. Gunster sings better than most people, although, to our thinking, the concertized form of these quaint old tunes destroys the beauty of simplicity, which is their inherent merit. He has an especially clever way of differentiating his songs, and brings to each a musicianly appreciation. He was compelled to add numerous encores.

MILWAUKEE "HEROLD", March 6, 1925.

(Translation)

Besonders glücklich war die Wahl des Solisten für dieses Konzert. Frederick Gunster, der besonders im Osten gefeierte Tenor erwies sich als Attraktion ersten Ranges. Dieser Künstler gewann durch seine Persönlichkeit und seine Kunst gleich beim ersten Aufreten die Gunst des Publikums und von Nummer zu Nummer sang er sich mehr und mehr in die Herzen seiner Zuhörer. Ein markantes Beispiel eines durchschlagenden fünfteiligen Erfolges.

Vergibt mit einer führen kritischen und wohlgeschulten Stimme, ist Herr Gunster ein ausgesuchter Vortragskünstler, der genau weiß, was das Publikum will. Gerade seine kleinen Beigaben, meistens humoristischer Natur, trugen ihm den größten Beifall ein. Der Künstler schenkt sich besonders auf die jetzt so modern gewordenen "Negro Spirituals" geworfen zu haben. Er bemüht sich auch in bewerkstelligter Weise. Nebenbei ist der Künstler sehr vielseitig, er sang ein Lied in deutsch, die Komposition "Verborgenheit" von Hugo Wolf, einige französische Lieder und natürlich in der Mehrzahl Lieder in der Landessprache. Besondere Glanzleistungen waren "Largo aus der Oper Xerxes" von Handel, "The Asra" von Rubinstein, "The Pilot" vom Dirigenten Dr. Protheroe, "Pleading" von Walter Kramer und "Inter Nos" von unserem einheimischen Komponisten Alexander MacFadyen. Eine Frage lernten wir in ihm einen bedeutenden Künstler kennen, dessen aus dem Osten kommender höchst schmeichelhafter Ruf wohlverdient ist. Es wäre noch hinzuzufügen, daß die Leute nicht satt wurden, ihn zu hören, und er war auch sehr freigiebig und sang ungeahnte Zugaben. Der Gemischte Chor sang unter der

By VIRGINIA CASTELLO.

The second concert of the Arion Musical Club brought to the Pabst theater last night a goodly number of their friends and patrons. These listened with characteristic Arion program a program of concert songs, pleasingly sung, of a delicate and gentle happiness.

Frederick Gunster made his first appearance in Milwaukee at this concert. He made a most favorable impression and was cordially received. His voice, a tenor, is of pleasing quality, is well trained and properly used. Musicianship and discriminating intelligence are evidenced in all his singing. His diction is excellent in even his dialect songs.

Modern compositions predominated, although some of the older classics were included. He probably reached his greatest heights in Rubinstein's "The Asra," and MacFadyen's "Inter Nos."

Songs in dialect were a feature of his program—a "Vermont Tune," one in the English of a Canadian Frenchman, and Negro Spirituals. In the singing of these, he displayed dramatic ability and an instinctive feeling for type.

SAN ANTONIO THE SCENE OF HARPISTS' CONVENTION

Grandjany Offers Interesting Program—Rhonda Welsh Singers Give Two Concerts—La Motte Plays to Tuesday Musical Club—Hinshaw's Marriage of Figaro Enjoyed—Local News

San Antonio, Tex.—Marcel Grandjany, French harpist, appeared in recital on February 11 as a part of the annual meeting of the Texas Chapter of the National Association of Harpists. The concert was managed locally by Maudette Martin Joseph, the efficient retiring president of the State Chapter. Mr. Grandjany proved himself master of this beautiful instrument in a delightful program of un-hackneyed numbers. Mention must be made of the artistic stage setting by M. Elizabeth Berheim.

At the business meeting of the chapter it was decided to hold a called meeting in Beaumont, Tex., in the spring, in connection with the convention of the Texas Federation of Music Clubs, as the chapter has become a part of the Federation.

Two new names were added to the Advisory Council of the chapter: Annie Louise David and Marie Miller. Other members are Mrs. Robert L. Ball, Mrs. John L. Bullis, Mrs. W. W. Collier, Mrs. C. C. Cresson (Mary Jordan) and Mrs. F. L. Carson. Officers newly elected were Kent Gage (Dallas), president; Anna Maria Gutierrez (San Antonio), first vice-president; Ethlyn Ware (San Marcos), second vice-president; Maudette Martin Joseph (San Antonio), secretary-treasurer; Corinne D. Brooks (Paris), auditor, and Theresa Duft (San Antonio), chairman of the membership committee.

The Texas Chapter is only three years old and has grown to a well organized body, due to the untiring efforts of the pioneer Texas officers and the cooperation of the national president, Carlos Salzedo.

RHONDA WELSH SINGERS.

The Rhonda Welsh Male Glee Singers, Tom Morgan, director, were presented in two interesting concerts, February 12 and 13 by the Elks Lodge. The soloists were W. Tudor Williams, Stephen Jenkins, Richard Owen and Jacob John, tenors; Robert Hopkins and Walter Evans, baritones, and David Rees and Edward Hopkins, bassos. Fine shading and tone color characterized the singing. Emlyn Jones was the accompanist, playing almost all the numbers from memory. The Elks' Band, E. A. Rogers, leader, presented numbers preceding the program, during the intermission, and at the close.

GEORGETTE LA MOTTE.

Georgette La Motte, pianist, was presented in recital, February 17, by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, the last artist to appear in a series of musical teas of which Mrs. Lawrence A. Meadows is chairman. This young artist possesses volume of tone and a technic. She was well received by an enthusiastic audience and recalls and encores were necessary.

HINSHAW'S MARRIAGE OF FIGARO.

Pauline J. Rex presented William Wade Hinshaw's Marriage of Figaro, Mozart, February 19, as the third attraction in her Philharmonic course. The opera was given a delightful presentation by Pavel Ludikar, Editha Fleischer, Clytie Hine, Celia Turrill, Alfredo Valent, Herman Gelhausen and Ralph Brainard. Curtain calls were necessary at the end of each act and so exquisite was the singing of the duet between Miss Fleischer and Clytie Hine, in the third act, that it was necessary for a portion to be repeated. A chamber orchestra, with Ernest Knoch as its conductor, enhanced the production.

NOTES.

At a recent meeting of the Hertzberg Musical Club, the program consisted of papers on Haydn, Mozart and Beethoven. Members who appeared were Ruth Kennedy, Mrs. Roland Klar, Olga Heye, Mrs. A. Blout, Josephine Niggli, Rowena Johnson and Betty Mae Duggan. Clara Duggan Madison, their instructor, contributed a number.

The junior department of the Tuesday Musical Club, Lila V. Grosh, chairman, held the regular monthly meeting, February 14.

At the regular session of the Wednesday Luncheon Club, February 4, an interesting program was given by Mrs. Charles Treuter, soprano; Mrs. J. G. Hornberger, soprano, Mary Jordan, contralto, and Warren Hull, baritone. Walter Dunham was the accompanist.

The Junior Mozart Choir, an auxiliary of the Mozart Choral Society, David L. Ormesher, director, held the regular monthly meeting, February 4. The interesting program was given by the choir, Maxine Krakauer, pianist; Evelyn Block, soprano; Marion Krapp, violinist; Bessie Mann, reader, and Lehman Goodman, pianist. The accompanists were Lillian Goggan, Lehman Goodman and E. Krapp.

The Tuesday Musical Octet, a violin ensemble with Mrs. Edward, leader, at the piano, presented its annual concert, February 5. Members are the Mrs. J. Peeler, E. Miller,

Leonard Brown, L. Morris, and Marjorie Murray, Corinne Worden, Leonora Smith and Irene Saathoff. Ah! Moon of My Delight was sung by Charles Stone, tenor, and interpreted by Virginia Kirkland and Russell Hughes, dancers. The second act from Martha was given by Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone. Mrs. A. M. Fischer assisted at the organ. A large and enthusiastic audience expressed great enjoyment. This annual program is always eagerly anticipated.

The program at the Scottish Rite Cathedral, February 8, was furnished by the Elks' Band, E. A. Rogers, leader. It was enjoyed by an audience which packed the huge auditorium.

Mary Kroeger, soprano, appeared in recital, February 8, at the Incarnate Word College, and sang numbers which showed to advantage her clear, rich quality of tone and fine technic. Recalls and encores were necessary. Mrs. Eugenie Staffel gave capable support at the piano.

The juvenile department of the Tuesday Musical Club, Mrs. W. D. Downey, Jr., chairman, held the regular monthly meeting February 9. The Tuesday Musical Octet, Mrs. Edward Sachs, leader, played as a special feature, with Mrs. A. M. Fischer assisting at the organ. Eloise and Catherine Richey, Boone Lovelace, Lois Lentz, Martha Andrews, Gertrude Dubinski, Martha Wiggins and Carolyn Kampmann won prizes given by Mrs. Hertzberg in the contest. Eleven student members contributed to the regular program.

The Musical Round Table of the Woman's Club met February 10. The program was given by Mrs. J. M. Krakauer, soprano, and Edward Golson, cellist.

Jane Alden, contralto, accompanied by Mrs. Nat Goldsmith, presented a delightful group of songs when Mrs. J. B.

tralto, at his Philadelphia studio on March 18. Miss Anderson is a very talented young singer who has won the praise of critics wherever she has appeared. Again on this occasion she was well received in operatic arias and songs. She was sympathetically accompanied at the piano by Catharine Richardson, an artist pupil of Mary Miller Mount.

Curtis Institute of Music Notes

William E. Walter, who will assume the executive directorship of The Curtis Institute of Music in May, spent three days in Philadelphia in consultation with Mary Louise Curtis Bok, president of the board of directors. Grace H. Spofford, executive secretary of the Institute, attended the conference of the National Association of Schools of Music and Allied Arts held in Rochester, N. Y., for the purpose of raising and stabilizing standards of musical education.

Scores of people were unable to secure admission to the second of the series of monthly artist-teacher recitals being given in the Academy of Music foyer, under the auspices of the Institute. The occasion was the appearance of Josef Hofmann, of the piano faculty, and Carl Flesch, of the violin faculty. The recital was pronounced "the outstanding musical event of the recital season" by the Philadelphia Record, while the North American said that "the combination of Hofmann and Flesch was an artistic collaboration such as every composer of ensemble piano and violin music, must always have dreamed about and prayed for, since the world began."

In the series of semi-weekly recitals being given by members of the faculty in the concert room of the conservatory department building, Rittenhouse Square, Michael Press, of the violin department, gave his own arrangements from Old Masters, among whom were included Hurlebusch, Daquin, Mozart and Couperin. He also played his own arrangements of selections from Schumann, Brahms, Wagner and Saint-Saëns, his entire program being acclaimed by the Philadelphia music critics. Mr. Press was accompanied by Isabella Vengerova, of the piano faculty, whose work was highly spoken of also.

The third recital which took place on February 18, was given by Austin Conradi, of the piano faculty, an honor graduate of the Peabody Conservatory of Music, Baltimore, who was reviewed as showing tone of great beauty, fluent technic, and beautiful sense of interpretation.

Horatio Connell, the Philadelphia baritone, who is a member of the voice faculty of the Institute, received a warm welcome at the fourth faculty recital given on February 24.

The feature of the fifth recital, given by George F. Boyle, of the piano faculty, on February 26, was the enthusiastic reception accorded three of his own compositions, including the sonata in B major, just published, Berceuse and Pierrot.

Students' recitals in the conservatory department began on February 25. Class recitals in the preparatory department got under way in January. Pupils of George F. Boyle, inaugurated the students' recitals, those who played including Ruth Shufro Strauss, who holds the Curtis Institute of Music piano scholarship, Saul Wachansky, Franklin Keboch, Abraham Krupnick, Sarah Freedman and Ethel M. Paget.

Isadore Freed, a member of the piano faculty of the Preparatory Department of the Institute, directed the string orchestra of the Young Men's and Young Women's Hebrew Association, at an initial concert given by them on February 12.

Emanuel Zetlin, of the violin faculty of the conservatory department, played at a musicale of the Philadelphia Ethical Society.

Ethel Paget, studying piano under Boyle; Gertrude Rosen, violin, under Press, and Esther Weston, voice, under Connell, gave a program at the Pennsylvania Hospital.

Helen Buchanan Hitner, pupil of Sembrich, of the voice faculty, sang folk songs of various nations and led the Women's Glee Club of the University of Pennsylvania at its concert given at the New Century Club.

Czerwonky in Demand

Richard Czerwonky scored heavily in Grand Rapids, Mich., where he gave a Lenten Morning Musicales for the Saint Cecilia Society on March 4. In a program made up of the Nardini and Vieuxtemps concertos, a group of his own selections and numbers by Zsold, Kreisler, Leach and Scharwenka, the violinist gave of his best and thus delighted the large audience.

Mr. Czerwonky recorded another success when he appeared as master leader of the Nebraska Teachers' Association convention in Lincoln. The association immediately made Mr. Czerwonky an honorary member.

During the week of March 9 Mr. Czerwonky appeared in the Lyon & Healy Artists' Series in Chicago, meeting with his customary success.

EDWIN HUGHES will conduct a Summer Master Class for pro- fessional pianists and teachers in New York City, June 29th to Aug. 8th.

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He Is Commanding
He Is Authoritative
He Is Profound
He Is Movingly Human

Says the
San Francisco Examiner
about

ZLATKO BALOKOVIĆ

The Violinist
with a "tone of liquid amber and molten gold."

—*St. Louis Times.*

Other critics concur as follows:

Zlatko Balokovic scored a decided success. His tone is strong and full of the most tenuous softness, but always of the truest intonation. The audience waxed enthusiastic.—*New York Times.*

This young man plays with great beauty of tone, faultless intonation and genuine musical feeling.—*New York Post.*

If you would know something of his style, comparing him to the others, I believe I would refer him back to the youthful Fritz Kreisler.—*Cleveland News.*

After that first movement of the Tschaikowsky concerto last night, there was an impulse to stand up and shout. There had been musical revelation.—*Los Angeles Examiner.*

Who listen must marvel at his tone. It was as opulent as the deep velvet of Kreisler's violin.—*St. Louis Times.*

We have had few violinists who held our attention as did Balokovic. From the elevated toe of his right foot to the last finger of his left hand there is no dullness in him.—*Pittsburgh Post.*

Detroiter were afforded an opportunity to hear a violinist of exceptional merit and distinction last night.—*Detroit News.*

Yesterday was an important concert for it presented a veritable "young Kreisler" in Balokovic, who astounded and thrilled the audience with his tone, his brilliant technical accomplishments and his depth of temperament.—*Washington Herald.*

Season 1925-1926 in America

Aeolian Hall

EXCLUSIVE MANAGEMENT:
DANIEL MAYER

New York

Masked Tenor Doffs His Mask

All conjectures made regarding the identity of Le Tenor Masque may now be set aside. From the office of Beckhard & Macfarlane comes the definite announcement that the masked singer of the Roosevelt Recitals was Weyland Echols, who will appear in recital at Aeolian Hall on April 29.

Echols is a Californian. His musical studies were interrupted by the war, during which he served as the secretary to General Cornelius Vanderbilt, and overseas at General Headquarters at Chaumont. After the Armistice he went to Vienna and Prague in the services of the American Relief Administration. Returning to London,



WEYLAND ECHOLS.

he became a member of the American Embassy Staff, which position he retained for two years.

During all this time, however, he had continued his singing, and, after two years, the lure of the stage becoming stronger, he gave up his position with the Embassy and joined the chorus of one of London's most popular musical comedies. It was in this manner that he first met Lily Elsie, the creator of the title role of *The Merry Widow* in London, who later was responsible for his appearance before the King and Queen. This appearance scored for him an immediate success, after which the young American found his progress smoother.

Echols has appeared before enthusiastic audiences in Milan, Nice and Monte Carlo. Everywhere the luscious, melting quality of his voice has been commented upon.

Bearing in mind, however, the old adage concerning the trials of a prophet in his own country, Echols wisely postponed his return to America until such time as he could bring with him the endorsement of European audiences and the leading critics. But on his arrival here he was seized by the sudden curiosity to have his voice judged solely on its own merits, without the added glamour of his European notices and the prestige gained by his appearances abroad. It was for this reason that he consented to sing

en masque in one of the series of concerts given at the Hotel Roosevelt. The results were entirely creditable to himself as well as the discrimination of American concertgoers. Although suffering from laryngitis, Mr. Echols was recognized as having "a splendidly trained voice of pleasing, appealing quality" and "unusual warmth and color."

Special Musical Events in Rochester

On March 19 Albert Coates concluded his second season as conductor of the Rochester Philharmonic Orchestra. The Rochester Festival Chorus, under Frank Waller also had a place on the program. Week before last, at the final Coates matinee concert, a new symphonic poem by Howard Hanson, director of the Eastman School of Music, was played. Its title is *Lux Aeterna* and it will be reviewed in these pages. The week previous, Frederick Jacobi's new symphony had its first Rochester performance, the only previous performance having been that by the San Francisco Orchestra last November. E. A. Weiss of the Rochester Herald said of it: What impresses the listener most on a first hearing of this work is the wealth of the composer's ideas and the honesty of his attitude toward his art. There is no striving or straining after unusual musical effects. It is apparent that he hears what he writes . . . The finest effects were achieved in the last movement of the symphony in which there is a stirring finale which aroused his audience to genuine enthusiasm. Whatever faults were visible in the work will undoubtedly disappear as experience brings to him a greater flexibility of expression. The audience was deeply impressed by the work and called the composer frequently to acknowledge its applause."

Tollefson Student Wins N. Y. State Contest

Bernhard Knudsen, violin student of Carl Tollefson, won the Young Artists' Contest recently held at Wanamaker's under the auspices of the American Federation of Music Clubs. The three judges were the well known violinists, Arthur Hartman and Eddy Brown, and Felix Deyom, of the Brooklyn Standard Union. He played the first movement of the Mendelssohn concerto, and, with Augusta Tollefson at the piano, gave the sonata by Albert Stocceli. His playing aroused such enthusiasm that the audience, in spite of the fact that it had been requested to show no partiality, broke into loud applause.

The winner of this contest is entitled to appear in the District contest, comprising four States (New York, New Jersey, Pennsylvania and Delaware). The winner of the District contest will then compete in the finals to be held in Portland, Ore., early in June. Cash awards of \$500.00 are given to the National winners, and two important concert appearances are guaranteed by the Federation.

Gunster Wins "Convincing Artistic Success"

Appearing as soloist with the Arion Musical Club, at its concert, March 5, Frederick Gunster made his initial bow before a Milwaukee audience, and, according to one of the musical reviewers, "immediately won the favor of the audience, singing his way into the hearts of his hearers with each successive number." The tenor's performance was termed "a marked example of a convincing artistic success."

Hilsberg Plays on Short Notice

On February 22, Ignace Hilsberg played the Tschaikowsky concerto in Buffalo with the Buffalo Symphony Orchestra under the direction of Van Hoogstraten with only a few



IGNACE HILSBERG.

hours' notice. Elly Ney was to have been the soloist, but she was unable to arrive in time and Van Hoogstraten called up Hilsberg to know if he would play in her stead.

He went to Buffalo, played, and made a big success of it. The Buffalo Evening News of February 23 says: "The disappointment caused by Elly Ney's inability to reach the city in time for the performance was compensated in considerable measure by the appearance of Mr. Hilsberg, for whom the resourceful Mr. Van Hoogstraten had telephoned to New York City. With little or no time for preparation the pianist took his place and accomplished his task with honor. Especially in the first movement of the concerto did he play in brilliant style, with abandon, with resonant tone and admirable virility. . . . His performance was one of admirable surety and smoothness."

Ruffo Records Buzzi-Peccia Song

Titta Ruffo recently recorded Buzzi-Peccia's song, *Lolita*, for the Victor Talking Machine Company.

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Howard Hanson Wins Critics' Praise

Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., has established himself more firmly than ever in the ranks of the foremost American composers by the first American performance of his new symphonic poem, *Lux Aeterna*, recently played by the Rochester Philharmonic Orchestra, with the composer conducting. Mr. Hanson's Nordic symphony and his symbolic poem, *North and West*, have already been performed by several of the leading orchestras of the country. The Rochester critics gave the new work a most enthusiastic reception and some of the comments follow:

"Mr. Hanson's program note explains that he has set down expression of his thoughts as he surveys life, its conflicts, passions, strife and victory; that he utters here the faith that is in him. Great minds have essayed this in words; it is a noble thing to try with music. And no listener can doubt Mr. Hanson's sincerity; he is original, passionately in earnest, and a thinker. His musical idiom is purely his own; the last thing that he is is imitative . . . There were passages where it was not easy to follow Mr. Hanson's thought . . . Mr. Hanson has much to say, and, one hopes, a long time to say it in; and he is a pioneer in using music to express logical theses, and must perhaps delay for his listeners a bit. The performance was conducted forcefully by Mr. Hanson, who was called back several times at its close."—Stewart B. Sabin of the Democrat and Chronicle.

Ernest A. Weiss, of the Rochester Herald wrote: "The themes are developed with all the masterly contrapuntal skill which distinguishes Mr. Hanson's work to a terrific climax, followed by a mood of peace and nobility signifying the triumph of the principle of light. Much of the interest in this composition is found in the brilliant technic of the composer. The composer seems at present to be wrapped up in the intellectual aspect of his art. The demands which he places on the musical capacity of his audience will generally prove excessive. His thoughts are too massive for those who are accustomed to thinking in terms of line. There are beautiful moments in this work, notably in the opening movement, in which the themes are enunciated, in the solo theme for violin, and in the climax. Intellectual as the work is, the audience found it of intense interest, as the applause which greeted the composer at the close demonstrated."

A. J. Warner wrote in the Times-Union: "Each work that one hears by Mr. Hanson adds further testimony to this young composer's talent and to the distinctively affirmative quality of his musical point of view. His equipment includes not only the mastery of the mechanical and mathematical side of writing music, which is possessed by so many of the so-called 'moderns,' but also the ability to create a definite mood. He has something positive to say, notwithstanding the deeply imaginative and subjective quality of his harmonic and thematic scheme. One detects readily the pursuit of an ideal in this latest composition of his to be played in Rochester—the *Lux Aeterna*. Despite the fact that it is filled with the dissonance of chromaticism and the modern idiom, this music suggests a mood of tranquillity that follows logically upon its aloofness, from that which is materialistic. The score contains passages that are of rare tonal richness and stirring beauty and it rises to an ultimate climax that is movingly exultant. Mr. Hanson conducted with authority and great conviction and was accorded a notably cordial reception."

Olive June Lacey Pleases Critics

Olive June Lacey, a young Chicago soprano, has received much praise from the critics wherever she has appeared. When she sang as soloist with the Chicago Mendelssohn Club, Edward C. Moore, of the Chicago Tribune, stated that she sang the *Depus le Jour* aria "in a voice which is graceful, flexible, wide in range and excellent in quality." Like his colleague, Karleton Hackett, of the Chicago Evening Post, agreed that her voice "was warm in quality and she sang with appreciation for the music," and that "the final high B flat was a particularly pleasing tone." Herman Devries, of the Chicago American, too, called her voice "charming" and stated that "she colored it effectively to suit the emotional significance of the poem and the music" and that she sang "with temperamental abandon and warmth, and meeting fully its demands for range and volume." Maurice Rosenfeld, of the Daily News, said that she "displayed a high voice of refreshing quality, of power and of even texture," and went on to say that "her French diction was distinct and her musicianship served her in her interpretation of the selections."

When she sang Micaela's aria from Carmen she stopped the performance. As Edward C. Moore stated in the Tribune, "there was a temporary halt in the proceedings for the applause to subside after Olive June Lacey sang Micaela's aria." Herman Devries, in the American, said that she "created quite a stir, a hiatus in the regular course of programmed proceedings somewhat in the manner of Auditorium demonstrations, by her fine singing of the Micaela aria and the exquisite quality of the closing high B flat."

Ruth St. Denis Company on Last Lap of Tour

Following their recent performances at Carnegie Hall and at the Brooklyn Academy of Music, Ruth St. Denis, Ted Shawn and the Denishawn Dancers left for the last part of their extensive tour. This last lap includes a return appearance this season in Detroit as well as two appearances in Toledo. The company returns for two more performances in Carnegie Hall on March 31 and will then complete its tour of twenty-six weeks with a matinee at the Boston Opera House. They will enjoy a short breathing spell during the summer before embarking on their extensive tour of the Orient, which will begin on September 1 at the Imperial Theatre in Tokyo, Japan.

Roxas Pupil Delights

May Sellis, soprano, an artist-pupil of Emilio A. Roxas, recently appeared as soloist at Temple Beth Emeth, Brooklyn. The committee wrote as follows of Miss Sellis' singing: "The applause of the assembly was proof in itself of the hearty enthusiasm for the beautiful and charming manner in which she rendered her songs. There is none to disagree with the statement. I am sure that Miss Sellis' voice is of rare quality and beauty. I am indebted to you and Mr.

Goldberg for your help, for which please accept my earnest thanks. (Signed) Samuel J. Levinson."

Cincinnati Conservatory of Music Notes

A violin recital, given by Oramay Ballinger, pupil of Robert Perutz, at the Cincinnati Conservatory of Music recently, was of peculiar interest to the audience because of the history attached to the violin used by the young artist. Albert Mertes, violin connoisseur of Cincinnati, loaned her his famous Amati violin known as "The King Charles IX" of tragic fame. On this instrument he played the tune which lured the Huguenot princes to their death at the massacre of Saint Bartholomew, August 24, 1572. At the opening of the French Revolution, Jean Tardi was one of the seven famous Swiss guards to escape the onslaught of the mob. Realizing that the mob, in looting the king's palace, would destroy the sweet-toned violin which he loved so dearly, Jean Tardi did the wise thing by taking it with him to Switzerland, thus saving it for posterity.

John A. Hoffmann and Ralph Lyford are interested in the concerts given in New York by Louis John Johnen, a former pupil. Mr. Johnen will return to his native Cincinnati to sing with the Zoo Opera Company and to teach at his alma mater during the summer session.

Two members of the artist faculty of the Conservatory, Dean Frederic Shailer Evans and John A. Hoffmann, presented their pupils recently in recitals. Rather unusual programs were arranged by these two teachers, and their pupils met with much success.

Upsilon Chapter of Mu Phi Epsilon entertained its pledges with a charming novelty costume program under the direction of Elizabeth Bates. The members who took part were Margaret Reddick of Kentucky, Gertrude Walker of Iowa, Virginia Watson of Honolulu, Virginia Brooks Gilbert of Cincinnati, Grace Thomas of Alabama, Helen Fill of Virginia, and Louise Damron of Missouri.

About thirty-five young men students of the Conservatory have formed a club for the purpose of promoting an interest along individual lines of musical endeavor, and have named this new organization in honor of Dr. Edgar Stillman-Kelley. The club will celebrate the return of Dr. and Mrs. Stillman-Kelley, from a brief sojourn in England, with a dinner.

John A. Hoffmann is the director and Leo Paalz the accompanist of the choir of the First Protestant Saint John's Unitarian Church, which has given an interesting series of three concerts during this season. At the first one the choir presented the Culp String Quartet and Leo Paalz, pianist; Marguerite Melville Liszewska, pianist, and Mr. Hoffmann, tenor, gave the second program, while a choral concert closed the series, which was a notable contribution to Cincinnati's musical season. M. D.

Vlado Kolitsch a Benedict

Vlado Kolitsch, violinist, who made his debut this winter at Carnegie Hall in New York, was on tour when secretly he went to Wilkes-Barre, Pa., where his fiancee was awaiting him. They were married the same day, March 14. On the way back to New York they were greeted by many friends, who heard of the "elopement," and there were many pounds of rice scattered around Pennsylvania Station on their arrival. Mrs. Kolitsch was formerly Muriel Richmond, an English girl, who was on a visit in this country. The young couple are now enjoying a short honeymoon in the South.

Grace Hofheimer Pupil Heard

Ruth Rosenzweig, a promising young pianist from Grace Hofheimer's studio, has been heard in public frequently of late. She has broadcast over stations WOR, WJZ and WEAF. On February 22 she played half of the program at the De Witt Clinton High School, having the assistance of Miss Hofheimer in a two-piano number. The concert was one of the regular series given by the Board of Education. Miss Rosenzweig was enthusiastically received by a large audience and played several encores.

Kahn and Flagler Sponsor New Musicians' Enterprise

The active mind of Manfred Malkin, which evolved the scheme for musicians to share in profits on sheet music, musical instruments, including a concert bureau, etc., has brought about the participation as patrons of Otto Kahn, well known New York banker, Harry Harkness Flagler, and many of America's leading musicians who are said to be backing the enterprise.

Benefit for Blind

A concert for the benefit of the sick and general fund of the Blind Men's Improvement Club of New York will be held at Aeolian Hall on Saturday evening, March 28. The artists participating will be Edwin Grasse, violinist, composer and organist; Helen Bock, pianist, and the Anderson Mixed Quartet (Margaret Northrup, soprano; Rosa Hamilton, contralto; J. Steel Jamison, tenor, and Mawry Pearson, bass-baritone.)

Lusk Makes New Records

Milan Lusk has recently made a number of new records of standard violin solos for the Victor and Gennett phonograph companies, including such popular selections as the Old Refrain, Kreisler; On Wings of Song, Mendelssohn; Polka, from Smetana's The Bartered Bride, etc. Mr. Lusk uses a beautiful Villaume violin for recordings, but for concert purposes he prefers his recently acquired Italian instrument.

Takaroff, Prize-Winner, to Give Recital

Theodore Takaroff, fourteen-year-old violinist, who won the gold medal for Greater New York in the 1924 Music Week contest, will be presented in recital by his teacher, Jaques Malkin, at Aeolian Hall, April 10. He was born in Brockton, Mass., and is now attending high school where his abilities as an athlete are considerable; he plays on the baseball nine as well as on the violin.

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and
Charles Wakefield Cadman
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The New... Indian Love Song Success

Philadelphia, Pa
March 7, 1925

My dear Mr. Fox -

Mr. Cadman and I wish to express our deep interest and good wishes for the new song—"INDIAN DAWN"—just off your press.

We think it is the best Indian song presented for a long time and we think it worthy a place on any singer's program. I consider it a pleasure to include it in my repertoire of songs; it suits my voice perfectly.

Most sincerely and with all good wishes for the year.
Very truly yours,
Paulette Tsianina

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GOTHAM GOSSIP

ORGANISTS NAPIER, PARMENTIER, COREY, WILD AT WANAMAKER'S

Under the auspices of the Society of Theater Organists there was a Motion Picture Festival of four days in the Wanamaker Auditorium, beginning March 17. Edward J. Napier (New Atlantic Theater, Brooklyn), played songs of Ireland as the prelude and for the picture, *When Knighthood Was in Flower*. C. A. J. Parmentier (Cameo Theater, New York) played the Rachmaninoff C sharp minor prelude and also for the picture, *Capital Punishment*. Harry H. Corey (Mount Prospect Theater, Newark) played as prelude the overture to *Orpheus* (Offenbach), and for the picture, *Madonna of the Streets*. Walter Wild (Central Theater, Cedarhurst, L. I.) played as prelude *Bells of St. Anne* (Russell) and scherzo from the fourth symphony (Widor), and for the picture, *Dorothy Vernon of Haddon Hall*.

Large audiences attended, and the many unusual stops and varieties of sounds obtained from the Wanamaker organ were well brought out by these professional or-

ganists. Tomorrow, March 27, at 2:30 p. m. the American Orchestral Society, ninety players, with Chalmers Clifton, conductor, will be heard, and Mr. Courboin will be the organ soloist. April 2 Harold Gleason (Eastman School of Music, Rochester) will give his first New York recital.

AMERICAN ACADEMY OF DRAMATIC ARTS PERFORMANCE AND GRADUATION

The seventh and last performance of the forty-first year of the American Academy of Dramatic Arts took place at the Lyceum Theater, March 13, when *A Minuet* (Parker) was given by Warde Trevor, Margaret Fitch and Walter Glass; also *The Torch Bearers* (Kelly), in which five young women and seven young men took part. As usual, the theater was crowded, and the acting of these talented youngsters warmly applauded.

The graduation exercises took place in the Lyceum Theater March 16, and this the twenty-eighth successive affair of the kind attended by the present writer, was quite the climax of them all. There was beautiful stage setting, with rich velvet curtain background. The graduates sat on opposite sides, facing each other, with the presiding officer, also Blanche Bates and Edwin Milton Royle, facing the audience. All this presented a very effective stage picture. Joseph Adelman, of the faculty, was a capable and tactful chairman, and the addresses by Mme. Bates and Mr. Royle contained much of original outlook and practi-

cal comment. Diplomas were presented to twenty-seven young actors, and the honored name of Franklin Sargeant, the founder was well upheld.

BOARD OF EDUCATION LECTURES, RECITALS AND CONCERTS

Dr. Ernest L. Crandall, director of the public lectures given under the auspices of the New York Board of Education, featured the following musical enterprises between March 22-26: concert, Marie Josephine Wiethan, Washington Irving High School, March 22; operologue, *Masquerade Ball* (Verdi), Marguerite Potter, Public School 27, March 23; Concert, Molony Studio, American Museum of Natural History, March 24; Music We All Should Know, Miss Wiethan, with Lilli Busse, violinist, Hunter College, March 24; French and Spanish singers, Gertrude Evelyn, Public School 30, March 24; piano recital, Winifred Bauer, P. S. 101, March 25; Italian Music, Miss Wiethan, Educational Alliance, March 25; Negro Folk Songs and Spirituals, Marguerite Cartwright, Townsend Harris Hall, March 25. Coming events listed include: Light and Shade in Music Land, June Mullin, P. S. 52, March 26; Racial Strains in Music, Miss Wiethan, Manual Training High School, March 26; Songs of Manhattan, Morris Abel Beer, Bedford Branch Library, March 26; Immortal Songs of Gilbert and Sullivan, June Mullin, P. S. 28, March 27, and song recital, Michelle Ashkinazy, Aldermanic Chamber, March 28.

PRAISE FOR ORGANIST SEIBERT

Henry F. Seibert has recently given organ recitals in various cities and towns in New York and Pennsylvania, winning his usual successes. The New Rochelle Standard-Star praised his unusual and lovely organ music, played with fine feeling and clear cut technic. The Pottstown, Pa., News spoke of the deep feeling in Negro spirituals, as well as his inspiring playing of Italian rhapsody (Yon).

TENOR ALBRECHT A CREDIT TO VAN YORX

D. F. Albrecht is a tenor who has studied with Theodore Van Yorx and is the possessor of a fine voice with good range and clear enunciation. He sang recently at St. John's M. E. Church, South Norwalk, and also in Greenwich, Conn., and was much admired for his rendition of The Publican.

MARIE DE KYZER'S MONDAY MUSICAL TEAS

Marie De Kyzer supplements her teaching at her New York studio by frequent Monday studio teas from three to six p.m., also presenting pupils, who thus become accustomed to public singing. Recently she sang twice for the Bridgeport, Conn., M. E. Church, also in Allentown, Pa., and for the Asbury Park N. J., M. E. Church.

NADWORNEY PRAISED BY BIRMINGHAM PAPER

Devra Nadworney sang in Birmingham, Ala., not long ago and won favorable comment from the Age-Herald and the News. The former paper said she sang "with great skill and artistry, and salvos of applause testified to the enthusiasm." The News spoke of the fine and full quality of the singer's voice, "her stage presence and classic features adding much to the fine effect."

NEW CENTER FOR PEOPLE'S CHORUS FORMED

March 31 a new center of the People's Chorus of New York will be inaugurated in the auditorium of the Stuyvesant High School, when Frank Damrosch, director of the Institute of Musical Art, will be the guest of honor and speaker, and Edna Kellogg (formerly of the Metropolitan Opera Company), will be the soloist. Members of the West Side Unit of the People's Chorus will sing a selected program.

Marie Dimity-Joseph Davies Tour

Marie Dimity, soprano, and Joseph Davies, baritone, who are regularly heard at the services of the Greene Avenue Baptist Church, Brooklyn, recently toured Pennsylvania and western New York cities. Their year of association together makes the singing of duets very attractive, and each is an excellent solo artist. At the ordination of Nicholas Shepler, February 26, Miss Dimity sang *Sometime, Somewhere* (Bischoff) and *Thou Wilt Keep him* (Tozier), to everyone's enjoyment. Both singers are under the vocal guidance of Joseph Regneas.

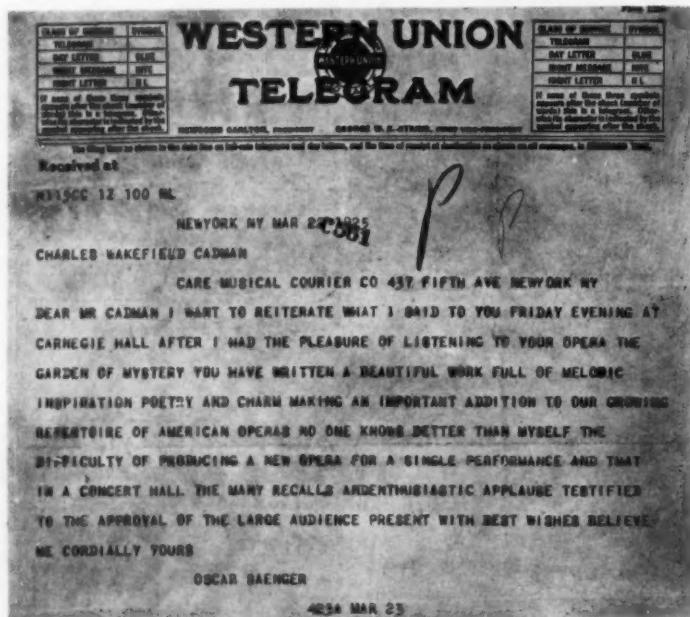
Macmillen Programming Cortelyou Work

The allegro gracioso, by Winthrop Cortelyou, which made such a success on Francis Macmillen's last New York recital program, was performed for the first time in public at that time, though mention of this was not made on the program. Mr. Cortelyou lives in New York. Owing to the success of the work at its first hearing Mr. Macmillen will program it at his second Boston recital, on April 1.

"The Garden of Mystery"

*New Cadman Opera Acclaimed by Approving Audience,
at Carnegie Hall, New York, March 20th*

Comment by Oscar Saenger, one of many prominent American musicians
who attended the performance



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"Beatrice Martin delights critical audience."—*N. Y. Herald Tribune*, Feb. 5, 1925.

"Miss Martin has a charmingly beautiful voice; rarely does one meet an instrument of equal or better quality."—*Boston Transcript*.

"There is a sincerity and spontaneity about her singing that makes it ingratiating."—*Boston Globe*.

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"Hackett-Macbeth 'Romeo and Juliette' Marks Epoch in Opera Performances"

"It was the greatest performance of the season so far as it has gone and stands as one of the finest performances of any opera this reviewer has ever seen. Mr. Hackett and Florence Macbeth gave the most convincing and deeply moving portrayal of Shakespeare's lovers that we have seen. There was a tremendous thrill at their first meeting. In the garden scene their ardor moved the audience, not only to applause but to bravos, and their death brought a sting of tears to more than one pair of eyes."—Samuel T. Wilson in the *Commercial-Tribune*.

"Lovely Florence Macbeth, as exquisite in voice as in song, was the unforgettable Juliette."—N. P. S., in the *Times-Star*.

"Mere words cannot adequately describe the wonderful charm of their performance; superlatives can do but poor justice to such supreme art. Florence Macbeth is Shakespeare's inspiration come true. A natural actress, she has the dramatic spark which makes her equipment for music drama complete. Her acting of the part carried conviction and her singing of the Gounod music completely enthralled her large audience. She electrified all within her hearing by her marvelously beautiful rendition of the lovely waltz song. Never was there a lovelier maid of Verona than she."—William Smith Goldenburg in the *Enquirer*.

FLORENCE MACBETH, Inc.

606 West 116th Street, New York City

March 26, 1925

EVERY MAN HIS OWN SYMPHONY ORCHESTRA

By Maude Estelle Southworth

"Won't you go to the concert with me this evening?"
"Thank you. I shall be glad to."

I hung up the receiver feeling the veritable hypocrite that I was. Concert! What had I to do with concerts now? Had I not decreed myself a long vacation from anything of a tonal nature, when, due to "a case of nerves," I had left the musical center, wherein, for several years, as a member of the staff of the MUSICAL COURIER, I had followed every sort of concert, from the least pretentious studio recital to the combined efforts of the greatest artists.

I was a resident of a small and uniquely beautiful suburb of one of our most progressive and greatest American cities. I had been told that in many ways this particular suburb, with its winding river lined by parks and forest preserves, its rarely artistic and homelike residences, its interesting clubs and other social life, was a veritable paradise on earth. But what kind of music would I be likely to hear at a neighbor's house? "The usual stuff," I was thinking the rest of the day, irritated by the stupidity that had led me to accept the invitation so readily.

"We must be on hand at eight o'clock sharp," my neighbor had cautioned me, "as 'Pa' is very particular to begin on time."

That same evening I found myself being introduced to a delightful company of neighbors, and from the depths of a very comfortable chair, I was soon mentally noting that this was no ordinary concert hall. It seemed to my cursory glance that not a single superfluous bit of furniture, not a useless bit of bric-a-brac was there to disturb the most fastidious taste. The restful atmosphere of the delightfully artistic big living room, the cheery fire crackling in the ample fireplace, the soft lights, the gentle hum of voices all proved nerve relaxing.

Someone handed me a typewritten program which recalled my purpose in coming. In a desultory manner I glanced through the following numbers:

Turkish March, Mozart, New York Philharmonic Orchestra; Serenade, op. 15, No. 1, Moszkowski, Zimbalist; concerto for harp and flute, Mozart, Sassioli and Lemmons; quartet in D major, Beethoven, Flonzaley Quartet; Massanelli March, Aubert, orchestra; Ruins of Athens, overture, Beethoven, orchestra; Valse de Concert, Wieniawski, orchestra; Prelude, op. 28, No. 3, Chopin, De Pachmann on the reproducing piano; waltz, op. 64, No. 1, Chopin, Violin on the reproducing piano; ballade in G minor, Chopin, Lieder on the reproducing piano, Intermission; Selections from Verdi's La Traviata on the Talking Machine; prelude, Vienna Symphony Orchestra; A Bumper Well Drained, Carter, Clark and chorus; One of Whom I Dreamed, Hempel; Will My Dream, Martinelli; Say to My Daughter, Hempel and Amato; Now Command Me, Amato; Alfred, Thou Knowest Not Huguet, Pini Corsi, Badini and chorus; prelude to Act III, Paris Symphony Orchestra; Farewell to Bright Visions, Cavalieri; Far from Gay Paris, Bori and McCormack.

The brilliant electric light was replaced by softly glowing candles. A genial faced gentleman opened the program. A talking machine, an Orchestrelle, and a baby grand reproducing piano, supplemented with a clearly and concisely delivered explanatory talk, as each number was presented, afforded the neighborhood group a delightful as well as profitable two hour musical program. It carried the conviction that a program demonstrating the limitless possibilities for musical education and appreciation is available to every one, if only more people would use the material at hand in some such well-thought-out systematic way. There were no late diners, as so frequently happens in the public concert halls; no habitually late comers entered at the wrong moment and interrupted the continuity of the musical enjoyment. With closed eyes one could lean back in his easy chair or couch, sense the soft warmth from the open grate, enjoy the soothing fragrance of the burning wood and feel a genuine thrill for the music—truly a realistic dream for a jaded music reviewer.

At the close of the program I went up to my host, curious to learn if the public in general knew of these concerts, as it seemed to me it should. So far as he knew there were no other concerts of just this nature anywhere in the country.

NOT A MUSICIAN

"I make no claim to being a musician; I just like music and want to understand it better and learn to enjoy the best there is in music," he was saying to me on a later occasion, as once more we were cosily seated before the friendly fire in the living room. This time I was the only evening guest of "Pa" and "Ma" Minnick, thus known to their hosts of friends and acquaintances and in Social Service Work, from which "Pa" resigned several years ago after twenty-five years of continuous service, but known to others as Mr. and Mrs. James Minnick of Riverside, Ill.

"These concerts have been given every Monday evening since July, 1920, except when, from necessity, we have been out of town. The one to which you first listened was the one hundred and thirty-fifth in this series. 'Down East,' which refers in this particular instance to Providence, Rhode Island, where my work took me at that time, we gave weekly

concerts extending over a period dating from December 5, 1908, to March 4, 1911.

"And was it there that the idea originated?"

"Yes, in a way. But to make the whole story clearer, I shall have to ask you to go much further back with me than that. You see, as a boy, I was fond of music. I was born in a rather small town in Ohio, where good music was almost unheard of. I was about fifteen years old when I heard a symphony orchestra for the first time. This came to my home town and was made up of about sixty pieces. The effect on me was overpowering, tremendous. The memory of it followed me when I came to Chicago over thirty years ago. So I began going to the symphony concerts and have a fairly good record of attendance, as Mr. Wessels will testify. Some seasons I did not miss a concert. At first I had difficulty in following the programs, which showed how little I knew about real music. I thought the playing of one movement of the symphony was the entire symphony, so when, so far as I was concerned, the program was finished, I was surprised to note that the orchestra was still playing pieces, which were a part of the program. I was very much puzzled and proceeded to find where I had lost out. The fact that the music was so very much beyond me, made me all the more determined to stick to it until I did understand. So I cultivated an ability to enjoy as deeply as I could. Those

Grieg; New World symphony, Dvorak. The program always began at 8:15 sharp."

"'Pa' Minnick started out by being a regular crank about beginning on time," interpolated "Ma," who was interestedly following the narration of their early experiences in Rhode Island.

I recalled the neighbor's admonition to be on time that first evening when I was initiated into the Minnick Concerts, and thanked my lucky star that I had been.

WHAT THE CONDUCTORS THOUGHT

"From the first evening, we darkened the house during the playing of the musical program," continued "Pa," "and there hangs a tale." he added with his deep infectious laugh. "The street car conductors were very accommodating to the crowd of people who came out to our house every Saturday evening. After they had been coming for some time one of the conductors confided to one of our friends that the darkened house after the arrival of the guests had greatly puzzled the street car men and they had come to think that we were running a gambling place, but they were loyal and never 'peached' on us.

"Our last program was given on February 11, 1911, making a series of 113 in all. During that period we had a special Mendelssohn program commemorating the 100th anniversary of his birth, and a similar Chopin program.

"It had hardly occurred to us to continue our concerts here because of our nearness to Chicago. But the demands came through friends. This bungalow is the result of ten years of planning by both of us. Our main idea has been to make it suitable for these concerts. We can readily enlarge the seating capacity of the living room for our special concerts by opening the French doors, which extend the entire length of the bungalow and lead to a spacious sun-parlor."

"This living room has splendid acoustics," I observed.

"Many others have commented upon that," replied "Pa." "You will notice that the walls are finished in the rough, sand finish. That is for a purpose, being much better for amplifying the sound of the music than if they had a smooth finish."

"In regard to your present programs, are you following any fixed plan?"

"Only to make a well balanced program. I recently finished a series of historical programs extending over a period of about a year and a half, going back as far as Gabrieli in 1557 and giving examples of the best music of the greatest composers down to the present time. I gave short comments on the music and a brief biographical sketch of the composers. Thus we learned about the period in which the composer lived, some things about his contemporaries and compared the style of the great musicians. Some of my programs are made up according to the weekly programs of the Chicago Symphony concerts, and, during the opera season, according to the operas given; thus we familiarize ourselves with the operas that are being given and with the music of the symphony concerts."

We moved on into "Pa's" well equipped library. He turned to a double row of drawers.

"It is from these that, for the most part, I get my information," said he, passing his hand over closely packed, neatly tabulated files of explanatory notes culled from programs of concerts he has attended.

"Have you any preference between the operatic and the symphonic music?" I again turned to the head of the house, who answered immediately and with zest:

"To me the greatest of all arts is music, and the greatest in music is the symphony. Opera is a great form of art, surpassing the drama. A drama cannot produce the effect upon an audience, stir the hearers to heights of enthusiasm, pull people right out of themselves, as an opera does. Tumultuous applause does not of course determine the relative value of art; for opera at its best can never rise to the height of grandeur to which the symphony does.

"The great orchestras are not appreciated today as they should be, and as I believe they will be some day. Our great orchestras should be endowed and endowed adequately. The Chicago Symphony is doing a great work—a work that entitles it to as big an endowment as either Chicago or Northwestern University. I have heard most of the great symphonies of the world and the hearing of these orchestras only makes me appreciate the more what a wonderful organization we have here at home. No orchestra in the world can surpass it.

"Theodore Thomas used to say that popular music is familiar music. It is really within the reach of everyone to become familiar with symphonic music. There is so much of the best music of the world that is now reproduced by mechanical players of different kinds, and the records of the best music cost but little more than those of dance music, so people can get these records, play them until they are familiar with them, and thus get added joy from the symphony concerts."

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NEW YORK CONCERTS

MARCH 14

Metropolitan Museum of Art Concert

David Mannes and his excellent orchestra attracted another huge audience to the Metropolitan Museum of Art on March 14 for the second of the March series of concerts. The program contained Allegro moderato from Vivaldi's concerto in A minor, two movements from Suite in B minor for strings by Bach, two movements from the Surprise symphony by Haydn, Turkish March by Mozart, Leonore overture No. 3 by Beethoven, overture to William Tell by Rossini, excerpts from Carmen by Bizet, Prize Song, from Die Meistersinger by Wagner, Allegro con brio from Brahms' symphony No. 3, waltz from Nutcracker Suite, by Tchaikovsky, as well as Nuages and Fêtes by Debussy. Mr. Mannes presented all these works with authority, for which the audience bestowed sincere applause.

There will be two more concerts this season by this excellent organization.

MARCH 15

New York Symphony

The Sunday afternoon concert of the Symphony Society, in Aeolian Hall, on March 15, under the efficient direction of Bruno Walter, was particularly notable for its presentation of Daniel Gregory Mason's symphony in C minor. Mr. Mason, who is at present associate professor of music at Columbia University, was there in person to share the hearty appreciation of the audience with Mr. Walter at the conclusion of his work. This composition is by no means unknown, having had its first performance by the Philadelphia Orchestra under Stokowski's baton in 1916. It is interesting music, melodic, colorful, with no touch of the modernist, the threads of construction being well gathered together. Mr. Walter and his men brought the possibilities of the score to full maturity, rendering it with sincerity and expression throughout.

The remainder of the afternoon offerings comprised Schubert's Unfinished Symphony in B minor and Liszt's Les Preludes. The former was given with fine feeling and careful precision and the latter with true regard for its intrinsic beauty. Mr. Walter, as usual, was accorded warm applause following each number, and even between movements was forced to bow his acknowledgments repeatedly.

New York Philharmonic: Erna Rubinstein, Soloist

There are evidently a good many in this city who like all-Beethoven programs, to judge by the number that turned out on Sunday afternoon at the Metropolitan Opera House.

Willem Mengelberg and his men played the Leonore No. 3, and just to keep things even, the symphony No. 3. Between them Erna Rubinstein played the violin concerto. Miss Rubinstein has grown up very much indeed in the three or four years she has been here. She was a violinist of most decided parts when she arrived, and now there are added a certain assurance and maturity of style that make her even better. Still a young girl, she played the great work with effect and authority and was recalled time after time by an audience that enjoyed it. There was also plenty of applause for the orchestra, presenting its familiar offerings.

Elizabeth Hoeppel

Elizabeth Hoeppel, contralto, was heard for the first time in America at Aeolian Hall on Sunday afternoon, March 15. Miss Hoeppel, at her debut, was ably assisted by William Reddick at the piano. She began with Brahms' Gypsy songs, following with a group of four arias, including one from Samson and Dalila, and continuing with two songs, by Wagner and Strauss. The last group was made up of five English selections, including La Forge's Supplication, Campbell-Tipton's A Spirit Flower and The Crying of Water, closing with Robert Huntington Terry's The Answer. Miss Hoeppel displayed a voice of unusual quality, a true contralto with fine round tones and an upper voice of remarkable clarity and brilliance. She made an especially good impression on her large audience. This artist has had some experience as an operatic singer and it was manifest in her pleasing stage presence. At all times was she mistress of her voice. Her debut was a successful one.

Jascha Heifetz

There was the usual Heifetz S. R. O. house on Sunday afternoon at Carnegie Hall when that famous violinist played a program that began with a very interesting and effective sonata (No. 3) by Georges Enesco. After that there was a long list of shorter pieces, among which there stood out the Debussy La Plus que Lent, Cecil Burleigh's attractive Clouds, a Ries Capriccio, the Godowsky Legende, very cleverly arranged for violin and no less effective for that instrument than for the piano, and a striking Hebrew Dance by Joseph Achron. And to close the announced program there was the Wieniawski Souvenir de Moscou, although that did not mean by any chance the end of the recital, since there was encore after encore.

There is tremendous satisfaction in listening to Mr. Heifetz—satisfaction in the knowledge that false intonation is almost impossible to him and that the whole program will be given with a rounded perfection of style that conceals the tremendous technic which produces it. Mr. Heifetz' tone has always been a beautiful one; with the years that he has spent here it has taken on mellowness and appeal.

There is a purity about it in some passages that makes it impossible to believe it is produced by anything so substantial and prosaic as horsehair, cat gut and a few bits of wood. He was accompanied by Isidor Achron. The musical sympathy between these two artists is notable and results in such musically presentations of the numbers played as one very rarely hears.

MARCH 16

New York Trio

The New York Trio (Clarence Adler, piano; Louis Edlin, violin, and Cornelius Van Vliet, cello) gave the second concert of its sixth season on March 16 at Aeolian Hall. These three musicians are individual artists whose combined blending of instruments and ensemble work is commendable. The program consisted of three numbers—Haydn's trio, No. 1, in G major; Beethoven's sonata in F major, op. 24, for piano and violin, and Schubert's B flat major trio, op. 99. The Haydn work was given a beautiful reading, smooth and flowing. The Schubert trio, a satisfactory conclusion to the dignified program, brought forth lovely tone quality from the two stringed instruments and delicate touch and expression from the pianist. The Beethoven sonata provoked a veritable triumph for Mr. Edlin and Mr. Adler, and it was regrettable that Mr. Van Vliet was unable to add his splendid musicianship to theirs in this number.

The audience was a representative one and the warmth of applause was conclusive evidence of the appreciative friends and admirers these artists have made for themselves.

Rozsi Varady

Rozsi Varady, Hungarian cellist, gave a recital in Town Hall, March 16, before a friendly audience, largely consisting of her countrymen. Her program was made up of numbers by Ariosti, Bach-Kodaly, Boccherini, Volkmann, Kodaly, Glazounoff, Cui and Popper. Her tone is of good quality, technic well developed, and intonation reliable. That she pleased was evidenced by the sincere applause accorded her. Arthur Loesser is entitled to a big share of the success because of his artistic and sympathetic accompaniments.

Yolanda Mero

Yolanda Mero played a program notable for its solidity as well as its charm at her New York recital on March 16 at Aeolian Hall. She began with a rarely played organ concerto by W. F. Bach, and her second "group" consisted of Variations by Dohnanyi—very complex and beautiful, made by a master hand, and played upon this occasion by hands no less masterly. A third group offered three pieces of Debussy, a composer whose music must make especial appeal to Mme. Mero, so deliciously does she play it. In this group, too, was a Serenade by Rachmaninoff and a difficult octave study by Agghazy. Finally there was a Schubert-Liszt group, with the fourth rhapsody at the end.

It would be impossible to say which of these pieces delighted the audience most. Even the Bach was made interesting, and the other pieces were played with so much force and fire, combined so cleverly with poetic fancy and delicate tints in every variety of color, that every one of them was a separate delight. Her playing is an exhibition of astonishing virtuosity and musicianship combined with perfect sincerity.

Lawrence Tibbett

Lawrence Tibbett won sudden fame in Falstaff, at the Metropolitan Opera House, a few weeks ago and many (Continued on page 23)

HELEN BOCK

Appears Successfully with Symphony Orchestra Playing Schumann Concerto

Erie, Times

The soloist of the concert was the young American pianist, Helen Bock, who played Schumann's Concerto in A minor with the orchestra. Soon after she settled down to playing it was evident that she had something to offer. She played with spontaneous freshness and a certain amount of individuality. The movement was performed with intelligent mastery of her task.

It would be unjust not to pay the orchestra a compliment for the splendid musical background it gave the soloist. I am not given to lavish praise when it is not deserved. But the playing of the accompaniment to the concerto yesterday afternoon was not only the finest bit of playing I have ever heard our local orchestra do, but it was by far the best accompanying work it yet has done. It was an artistic performance.

A group of piano solos included "Caprice Hippique," by Sternberg; "Nocturne in C sharp minor" by Chopin, and "Rhapsody No. 12" by Liszt. Here again a fine singing tone, commendable technique and good musicianship served to make Miss Bock's playing quite delightful.

The young artist was the recipient of much applause and had to play an extra number.

Erie, Dispatch Herald

HELEN BOCK IS GREAT

In Helen Bock, pianist, we had a soloist who commanded respect from the moment she stepped on the stage. As someone remarked: "You couldn't help liking anyone who looks as beautiful as she does." And personality goes a long way. Of this, Miss Bock possesses a great amount. But she does not depend on this alone to carry her through, as was evidenced before she had gone very far with her playing of the Schumann concerto. She has the proper poetic and romantic style suited to Schumann and played with a fine regard for her instrument, never attempting to force the tone, and at all times showing intelligence and deep feeling so necessary to the interpretation of this romanticist.

However, it was in her group of solo numbers that Miss Bock revealed herself as a fine, sensitive and sincere pianist. The Sternberg "Caprice Hippique" was played in a scintillating and piquant manner with crisp and clean staccato that brought out its fullest charm.

Note of a greater depth was sounded in the Chopin C sharp minor Nocturne—and in the closing numbers of the group, the Liszt Twelfth Rhapsody, Miss Bock demonstrated that she possessed the necessary technical requirements and bravura style to cope with the fire-works of this type.

The audience was most cordial and demanded an encore which the pianist granted. A most satisfying soloist and one worth hearing again.



Kubey-Rembrandt photo
A REAL APPRECIATION COMMENTING ON HELEN BOCK'S PLAYING IS STATED IN THE FOLLOWING LETTER WHICH SPEAKS FOR ITSELF

Erie, Pa., March 11, 1925.
DEAR MISS FRIEDBERG:

I am enclosing the notices from the local papers of the Symphony Concert on Sunday. Miss Bock was a delight. Her charming personality as well as her artistic playing completely won the admiration of the large and enthusiastic audience which heard her. It was a very great pleasure indeed to have her with us and one which we hope to repeat at some future concert.

The Symphony orchestra has derived a great deal of pleasure during the season in presenting your artists, who have proven uniformly excellent. We hope that in some future season we may again have the privilege.

With much appreciation of your cooperation, I am
Yours faithfully,
(signed) Henry B. Vincent,
Director.

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CHARLES HACKETT, AMERICAN TENOR, SINGS WAY FROM CHURCH CHOIR TO OPERA

No man in public life is ever just as he seems. Looking at a picture of Charles Hackett, American tenor of the Chicago Civic Opera Company, one would say he was a perfect stage lover, refined, distinguished, and graceful in bearing, in short, an extremely polite man of the world.

But if he had his preferences in operatic roles he would appear as Cavaradossi in *Tosca*, who is a little lovesick, at least in the first act, but who reviles the Commissioner of Police in the second and stands up to be shot at sunrise in the last without winking an eyelash.

Mr. Hackett has been called a perfect stage lover, and he is distinguished and graceful and polite, but he is also much more than that. "Give me a role with life and fire," says Mr. Hackett. "I took up coloratura roles like that in *The Barber of Seville*, in which I made my New York debut, almost as a joke.

"I spent a rather lonely year in New York, back in 1911, singing at St. Thomas's, but otherwise leading an uneventful life. I didn't seem to know anybody and nobody seemed to know me. So I took a steamship for Italy in 1912 and began to study opera scores. I got my vocal training in the United States, I think American teachers understand American voices. But to be a successful opera singer one must get a little practical experience, and that is very difficult to get in America.

"One day I picked up a copy of *The Barber of Seville*. It interested me. So I began to sing scales and exercises to lighten my voice and make it flexible. It was just as a sort of joke I took it up at first, but I grew to like it, and made my debut in Genoa in a light role. Then I began singing continuously, winters in Italy and summers in South America. In two years I gained as much experience as an American tenor would expect to get in half a dozen in the United States.

"When I finally did come to sing in New York, remembering my cold winter here in 1911, I had fears that every one would try to pick flaws in my work, and somehow I had a feeling that every one would be antagonistic to an American. But how differently it turned out to be. I never had such a thrill on the stage as I felt at the close of the serenade in the first act of *The Barber of Seville* at my Metropolitan debut.

"And since then I have found that everybody has been very willing to welcome an American and do everything possible for him. American art and American artists are



CHARLES HACKETT,

tenor of the Chicago Civic Opera Company, who is appearing in opera this summer in Monte Carlo, Vienna, Munich, Berlin and Paris, and in concerts in London. He will tour America next season under the management of the Wolfsohn Musical Bureau. (Photo © Underwood & Underwood.)

now recognized, and it is not as difficult now as it was then for Americans to be recognized. In Europe and in Australia they are very ready to welcome American artists, and in their own country everything is now being done to give them greater and greater opportunities."

tion of her work and every appearance has elicited some fine notice of her singing and acting.

Wolfsohn Series in Boston Wins Recommendation

The Boston Globe of March 15 carried the following editorial:

"For several years this department of the Globe has advocated a series of concerts by first-rate artists at prices within the reach of people who have to count their dimes if not their pennies. Last October the venture made by the Wolfsohn Bureau in New York in offering a series at Carnegie Hall ten concerts for \$5, \$8, and \$15 per season ticket was discussed at length in this column.

"Now it is definitely announced that a similar series is to be given next season at Symphony Hall, on ten Thursday evenings. The prices for the season tickets are \$5, \$8, \$10, and \$15. Mail orders are being received by Aaron Richmond, Pierce Building, Copley Square. A payment of \$2 will reserve a season ticket.

"Among the performers to appear here in this series are included the Cleveland Orchestra, Josef Hofmann, Edward Johnson, Cecilia Hansen, and Margaret Matzenauer. The others listed are all artists of high rank. Except in one instance, each has appeared here at Symphony Hall within the past three seasons at customary prices for tickets with the cheapest seats at \$1 and the best at either \$2 or \$2.50."

Edward Johnson Ideal as Romeo

"Johnson Sings Romeo—Tenor Shares with Lucrezia Bori in Series of Ovations," such was the headline in the New York Times on the morning of March 5, after Edward Johnson's first appearance of the season in one of the roles he has made famous. "In a cast both youthful and familiar" continues the account, "Edward Johnson again, as on a single occasion last season, proved himself a Romeo among the most romantic since De Reszke and Saleza."

The Sun reported: "The innate refinement and polish in every department of Mr. Johnson's talents, his superb diction, his masterly and moving control of mood in the balcony scene are but details of an interpretation well nigh flawless in histrionic aspects."

The World said: "Edward Johnson emerged as Romeo with such sincere and simple dignity as to bring new life to this long suffering role."

Ivogun to Make Records

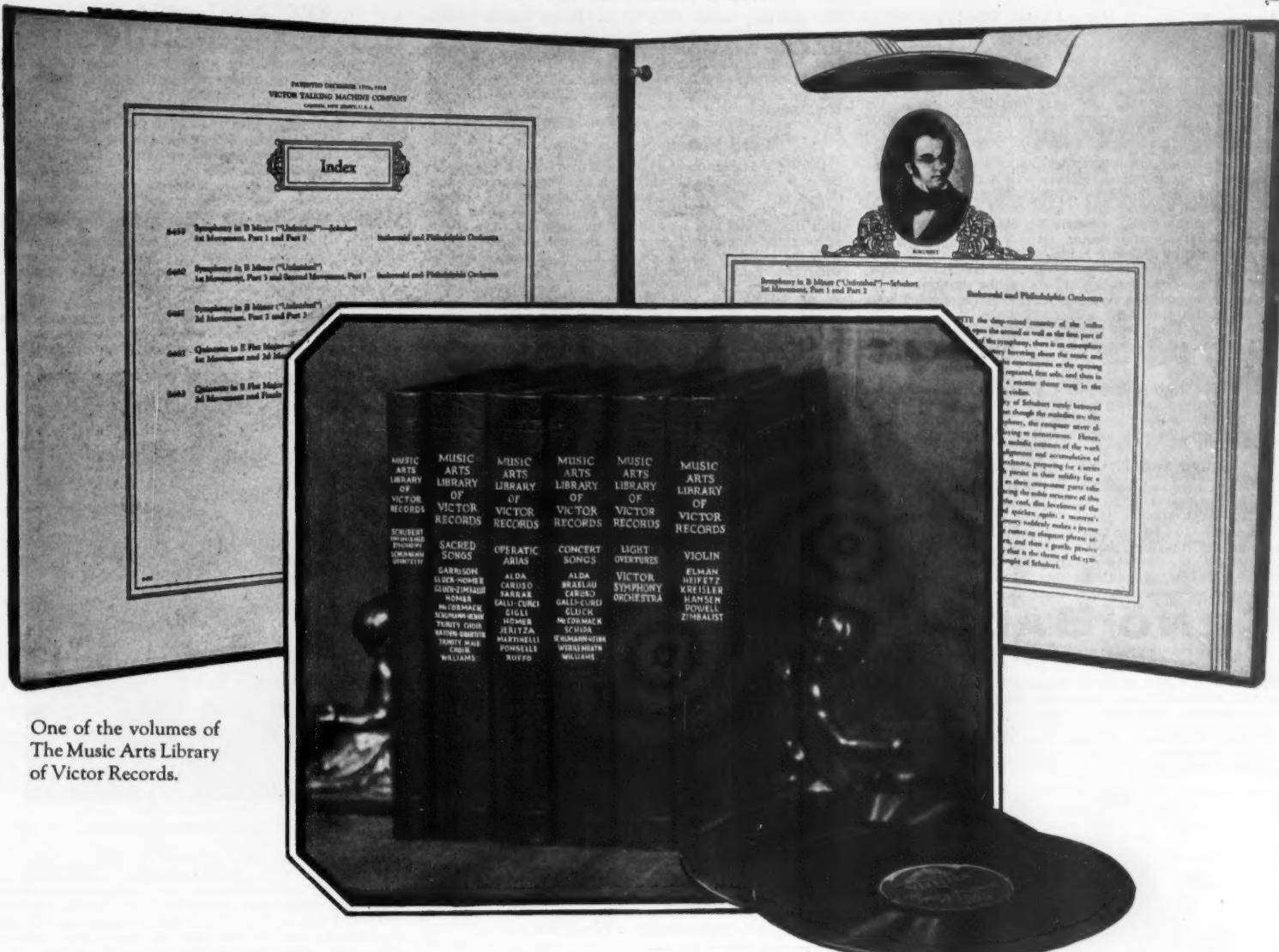
Maria Ivogun, Viennese coloratura soprano, was busy making phonograph records for a week or so after her New York recital and is now on tour again before sailing for Europe early in April. Miss Ivogun's appearances in March include concerts at Princeton, N. J., on March 23; Peoria, Ill., March 26; Indianapolis, March 29, and Winnetka, Ill., March 31.

Matzenauer for Festival

Margaret Matzenauer has been announced as soloist to appear in the Cincinnati Festival early in May. Mme. Matzenauer recently returned to New York for a few days between concert engagements. She is now on tour in the Middle West.

Hofmann Season to Be Restricted

The demand for Josef Hofmann next season is growing rapidly. Mr. Hofmann's season in the East next season will be restricted. After the first of the year he will tour the Pacific Coast.



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Novaes Delighted with Florida

Guimara Novaes returned from Florida, after highly successful concerts in St. Petersburg, Orlando and Miami, so enthusiastic over the extreme South that her descriptions are as quick and fluent as her playing.

"Florida is a dream," she says, "and the garden of the States. I hope that everyone has an opportunity to enjoy Florida as I did. 'C'est la vie au grand air' with every kind of sport. The air is pure with the orange blossom perfume."

"Connais-tu le pays, le pays des fruit d'ors?" muses Mme. Novaes. "That would be Florida. It is the land of sunshine, and Miami is a dream, with its wonderful suburbs, where Aladdin with his magic lamp could make fairy cities spring from the earth, with castles, plazas, gates, knights, horses—everything of romance. It is a new city and yet it has something of beautiful Spain, of Venice, of the Riviera. And nature is so rich, with cocoanut trees, Australian palms, oranges, grape-fruit, flowers and always the sunshine!"

Mme. Novaes finds that real estate is the predominant interest in this paradise.

"Every one I met was talking real estate," she says, "and I got the germ and I bought a lot on 'Miami Shores,' where I hope my husband will build a beautiful Spanish house for me."

"The only improvement that I could suggest for Florida would be better railroad connections and a large seaport with accommodations for big boats. Then it would be the logical connection with Central and South America."

Gance and Evans at Mannes School

Fraser Gance and Amy Evans (Mrs. Fraser Gance) gave the third program in the annual series of artists' recitals at the David Mannes Music School on March 11. Mr. Gance and Miss Evans sang a duet by Mozart as the first number and concluded with one by Messager. Miss Evans was heard in numbers by Handel, Bacheler, Schubert, Brahms, Strauss, Granville Bantock, Frank Bridge and Arne.

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For two Bach songs given by Mr. Gance, David Mannes played violin obligatos and Leopold Mannes was at the piano. Mr. Gance sang also Faure's *Après un rêve*, Poldowski's *L'Heure Exquise*, Handel's *Sir tra i Ceppi*, the traditional Sally Gray, and Graham Peel's *In Summer Time* on Breton. Madeleine Marshall Simon was accompanist for Mr. and Mrs. Gance.

Fred Patton Now a Conductor

During the absence of Harry Barnhart in California for the next few months, Fred Patton has been appointed conductor pro tem of the Community Chorus of the Oranges in New Jersey. Mr. Patton has been soloist seven times with this chorus and was one of the speakers at its eighth anniversary dinner held recently. Because of his popularity with the members of the chorus, his musicianship, and his wide experience in choral work under the most eminent conductors of the country, Mr. Patton was the unanimous choice for the position. The chorus will give its next concert in the East Orange High School on Sunday afternoon, April 19, and will sing Schubert's *Omnipotence*, Elgar's *My Love Dwelt in a Northern Land* and Gounod's *Gallia*. At this concert the chorus will be assisted by a soprano soloist and orchestra.

Richard Byk in New York Debut, April 7

Richard Byk, a young Polish pianist, who has concertized with much success in Austria and Germany, will be heard in his first New York recital on April 7, under the direction of Haensel & Jones.

Mr. Byk came to America last fall, going almost at once to Des Moines, Ia., where he gave a very successful concert, the critics of that city complimenting him as highly on his playing as the European ones.

His program will include works by Schumann, Chopin, Liapounoff, Moussorgsky-Rachmaninoff, Suk, also the Irish Tune from County Derry by Grainger, Banjo Pickers by John Powell, and Pictures at an Exhibition by Moussorgsky.

Dudley Buck Pupils in Recital

Six pupils of Dudley Buck were heard in recital at Chickering Hall on March 18. Mollie Gould, Nadine Cox, Alma Milstead, Dr. Robert H. McConnell, Frank E. Forbes and Elbridge Sanchez presented an interesting program, largely in English, with a few French songs. The composers represented included Strauss, Brahms, Schumann, Fourdrain, Gretchaninoff, Massenet, Woodman, Dichmont, Ro-

byn, Sanderson, Branscombe, Logan, Campbell-Tipton, Hageman and others. These young singers represented some fine vocal material and in addition admirable style in singing. Noticeable in all their work was the fine enunciation, the clarity of tone and artistic feeling. A number particularly enjoyed was a duet from *Thais*, sung by Alma Milstead and Dr. McConnell. Mr. Buck's pupils show in their singing the results of careful and conscientious work. They sing with assurance and good style. The auditorium was well filled by an audience which applauded each soloist enthusiastically and called for encores. Elsie T. Cowen at the piano gave her customary excellent support.

Victor Wittgenstein's European Engagements

Victor Wittgenstein, American concert pianist, who has just closed a very busy season, playing in recitals in New York as well as in other parts of the United States, will sail for Europe on S.S. *Mauritania*, April 1.

Mr. Wittgenstein will make his Paris debut at Salle Gaveau on April 16. On April 18 he fills an engagement in Milan, and on April 20 and 21 will appear at two subscription concerts in Vienna, playing Beethoven's C minor



Mishkin photo
VICTOR WITTGENSTEIN.

concerto with orchestra. This will be followed with orchestral engagements in Prague, Budapest, and Munich.

About the middle of May, Mr. Wittgenstein will start his third concert tour of England, commencing with a recital in London and filling return engagements at Leeds, Nottingham and in other parts of the United Kingdom. After concluding these concerts Mr. Wittgenstein will devote time to the preparation of programs for his next American tour, which starts the middle of November. He returns to New York, on September 1.

Alberti Songs Much in Use

Some new songs by Solon Alberti—published and unpublished—are rapidly gaining popularity among the artists. Paul Althouse is using his *The Hour* and a manuscript song called *Solitude*. Arthur Middleton is programming *The Hour* and *Trees*. Both of these artists will use these songs on their coming Australian tour and for next season. Theo Karle has accepted Mr. Alberti's *Solitude*, *Trees*, *Oriental Serenade* and *Overtones* for use on his programs. Suzanne Keener has been using *Robin! Robin!* for the past two seasons. The song, *Solitude*, was sung by James Woodside at his recital in Town Hall last month and, with the exception of a Strauss song, had the distinction of being the only one on the program that the audience insisted on having repeated. Thomas Fuson and Ethel Wright are programming *The Hour* and *Solitude*, and Marguerite Ringo will use *Solitude*.

George Liebling Pleases Chicago Again

George Liebling made his third Chicago appearance this season at a recital in Kimball Hall, March 13, and again scored a decisive success, pleasing the public and the critics in pronounced fashion. The latter spoke of his "infallible and sometimes amazing technic," his "many sided and individual interpretations," the "charm and delicacy of his tone," his fine musicianship, authority, originality of conception, and the like. George Liebling is settled in Chicago at the present time, preparing for a Master Class which he will establish there next summer. His studio is at Kimball Hall.

Edna Thomas in Palm Beach

In the March 12 issue of the MUSICAL COURIER Mme. Lucilla de Vescovi was said to have sung for the Society of Arts in Palm Beach on February 25. This was incorrect, due to a wrong press report. It was Edna Thomas, "the Lady from Louisiana," who sang before that distinguished gathering of society people. The report of the concert, which was chronicled in the Palm Beach Post of February 26, regarding Miss Thomas' triumph on this occasion, will be printed in its entirety in a later issue of the MUSICAL COURIER.

Flonzaley Quartet in Los Angeles April 3

Finishing in New Orleans their Midwestern itinerary, the Flonzaley Quartet is due in Los Angeles on April 3, when it will open its Pacific and Northwestern tour, playing in Santa Barbara, San Francisco, Berkeley, Stockton, Portland, Bellingham, Seattle, Aberdeen, Spokane, Butte and Salt Lake City. The quartet will then journey east in order to fill May dates, beginning with Fitchburg, Mass., May 5, and ending with Poughkeepsie, May 13.

Diller-Quaile Pupils in Recital

Pupils from the children's classes at the Diller-Quaile Music School appeared in recital at the Town Hall, New York, on the afternoon of March 7.

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NEW YORK CONCERTS

(Continued from page 19)

people have gone to the opera to hear him, all of them finding that he fully lived up to even the most exalted of expectations. The same desire to see and hear the new great American star drew a large audience to Carnegie Hall on the evening of March 16 where Tibbett gave a recital. There was such applause and such manifest enthusiasm that one could not doubt the genuineness of the singer's appeal and the solid structure of his art. He sang a varied program—Italian, German and American, some opera arias, and some songs—and in all he displayed the same ease and musicianship and the exquisite voice and vocal skill that have brought him fame. He is as satisfying on the concert stage as he is in opera. Although he is a splendid actor, he sings so well that one does not miss the histrionic part when he sings songs. He has a perfect stage presence, ease and assurance, and he has fine, clear diction, a lot of force and power (and "punch") in his work, and gives adequate treatment to all that he interprets. Among his songs was one very attractive composition, the words of which are by Mrs. Tibbett. This is entitled *My Parting Gift* and the music is by Elinor Remick Warren. He also sang songs by Frank LaForge, his teacher, and, on this occasion, his brilliant accompanist.

MARCH 17

David Mannes Operatic Concert

Aeolian Hall was filled to capacity on March 17, the occasion being the first public operatic concert given by the David Mannes Music School outside the concert hall of the school which has become inadequate to accommodate all anxious to attend.

The program contained excerpts from Gluck's *Orpheus*, Rossini's *Barber of Seville*, as well as Bellini's *Norma* and *Sonnambula*, with the following soloists (all pupils of the David Mannes Music School): Ethel Aaron, Sarah Bodine, Mable Murphy, Eveline Frank, Janet Mabon, Sonia Essin, Angelo Di Palma and Richard Koch; an orchestra consisting of members of the string choir of the school, augmented by professional players of wood wind and brass instruments, as well as a chorus of members of the ensemble and solfeggio classes. The performance was under the direction of Giulio Silva, who guided his entire forces with high honors through the various numbers. The performance from beginning to end reflected much credit upon the work done at the David Mannes Music School.

A second concert at Aeolian Hall, by instrumental students of the school assisted by the string orchestra, will be given the end of April.

Laura Stroud

Laura Stroud, pianist, who hails from Wisconsin, gave a second recital at Aeolian Hall on March 17. She is an artist-pupil of Elizabeth Quaile of this city. Miss Stroud made a decidedly favorable impression at her debut in December, and her playing on Wednesday evening was additional proof that she has much talent, fine technic and a good sense of value. She plays with ease, and in the quicker movements manifests considerable brilliancy for a young artist. Among her selections, which were well chosen, was one of Beethoven's sonatas in B and Bach's C sharp prelude and fugue. There were two Brahms numbers, two Debussy numbers, Liszt's D flat concert étude and Rachmaninoff's *Humoresque*. Her closing group consisted of Chopin selections. Miss Stroud gives promise of developing into a splendid artist.

Denishawn Dancers

The size of the audience and the enthusiasm displayed at Carnegie Hall on the evening of March 17 was convincing proof of the high esteem in which Ruth St. Denis, Ted Shawn and their unusually fine company of dancers are held in the metropolis. The program presented embraced a wide variety of numbers, including music visualizations, Cuadro Flamenco, a group of divertissements, and The Vision of the Aïssoua, an Algerian dance drama. Undoubtedly one of the reasons why these dancers have such a hold upon the American public is because dancing means more to them than a mere display of motion, of beautiful poses, and merely rhythmic expression. The Denishawns have a definite message to give in each of their numbers, and they invariably convey it to the audience convincingly and entertainingly.

Miss St. Denis continues to fascinate with her superb grace, her highly sensitive hands and head, her phrasing, and her undeniable feeling for the music she interprets. Ted Shawn, too, is a supreme master of his art. His dancing always is masculine and his personality is felt whenever he is on the stage. In *Adagio Pathétique* by Godard his posing took on the form of many beautiful pieces of sculpture. A decided contrast to this was his vigorous interpretation of the *Invocation to the Thunderbird*, an Indian dance ritual.

Special mention also should be made of the beauty and grace of Doris Humphrey's dancing of a scherzo waltz and of a Chopin waltz by Anne Douglas and Georgia Graham. A delightfully humorous touch was given to Boston Fancy—1854, danced by members of the company.

Authentic costumes—and many of them gorgeous—beautiful blending of colors, and at all times appropriate lighting effects added to the enjoyment of the program. The music was furnished by a quartet under the direction of Louis Horst.

Marguerite D'Alvarez

A large and representative audience heard Marguerite D'Alvarez in her final recital of the season at Town Hall on March 17. The always interesting singer was in especially fine form and her luscious, rich tones and colorful interpretations aroused the audience to much enthusiasm during the evening. Especially enjoyable were the French and Spanish groups, although a group given by request—including *The Celestial Weaver*, Bantock; *The Tryst*, Sibelius; *The Next Market Day*, Hughes, and *Sea Fever*, Ireland—was likewise admirably rendered. There were many floral tributes and a number of encores. Morton Howard gave the singer sympathetic support at the piano.

MARCH 18

Charlotte Harvis and Frederick Wolkow

Charlotte Harvis, soprano, and Frederick Wolkow, tenor, artist-pupils of Emilio A. Roxas, gave a delightful recital on

MUSICAL COURIER

March 18 in Town Hall. Miss Harvis, who has been heard in the metropolis on numerous occasions and recently with Alessandro Bonci at his Manhattan Opera House concert, sang charmingly *I Came With a Song*, *La Forge*; *Il Mandolino*, *Burgmein*; *Fluttering Birds*, *Manz-Zucca*, and *Caro Nome* from *Rigoletto*, Verdi. She was obliged to give three added numbers. Her well developed voice and artistic delivery won the instantaneous approval of her large and critical audience.

Mr. Wolkow, who possesses a voice of fine timbre, has studied with Mr. Roxas for some time and showed the results of his excellent training. His numbers were: *O del mio amato ben*, *Donaudy*; *The Dying Harper*, Old Welsh; *Danza danza Fanciulla*, Durante; three Schubert songs; *Consecration*, *Mannecy*; *Adoration*, *Roxas*; *I Love Life*, *Manz-Zucca*; an aria from *The Pearl Fishers*, Bizet, and a group of three Yiddish songs. He also received sincere applause for his artistic and finished singing.

As the closing number the two artists were heard in a duet from *Lucia di Lammermoor*, in which their voices blended beautifully. Mr. Roxas, who accompanied the singers, materially aided his pupils in the successful delivery of the various numbers.

Clara Elena Sanchez

Clara Elena Sanchez, soprano, gave a recital before a large audience at the International House auditorium, March 18. Miss Sanchez, a young singer of fascinating Spanish type, has studied in this country with Mme. Sembrich and shows, particularly in her style, the influence of that noted teacher. Her program included a group of Italian songs, one of French, one of English and a concluding group of Spanish and Mexican. Miss Sanchez possesses a clear voice which at times displays considerable volume. Her phrasing is artistic and she has admirable style and dramatic feeling. A song by Bimboni, who was the accompanist of the evening, had to be repeated. It was, however, in the Spanish and Mexican songs that Miss Sanchez was heard to best advantage. Whatever nervousness there might have been earlier in the evening was entirely dropped, and she sang the songs with a vivacious charm, an abundance of color and Spanish instinct that quite captivated the audience. Her bright personality was enhanced by the very beautiful Spanish costume she wore for this group and gorgeous Spanish shawls in the background. Several songs were added as encores. The audience was exceedingly enthusiastic and flowers in abundance were sent to the singer.

James Friskin

James Friskin, pianist, was heard in recital at Aeolian Hall, on March 18, after an absence of eight years from the New York concert stage. Mr. Friskin offered a program of unusual interest in that he played the Bach aria and thirty variations known as the Goldberg variations. These particular numbers in their entirety have not been heard locally for some time and are certainly not familiar selections to the average concert program, but played as Mr. Friskin played them they have taken on a new attraction. The brilliancy and rhythmic possibilities were splendidly brought out by this technician. An entirely different atmos-

phere was created with Ravel's modern sonatina in marked contrast to the Bach numbers. Here again Mr. Friskin showed his fine understanding and the many excellent qualities which he possesses. There were Chopin and Brahms numbers and a group of Rachmaninoff preludes. It seems a pity that such an artist as Mr. Friskin should deny the public the opportunity of hearing him oftener and it is to

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MARCH 19

New York Philharmonic: Hekking, Soloist

Willem Mengelberg began his program with the Philharmonic Orchestra, on March 19, at Carnegie Hall, with Deems Taylor's orchestral suite, *Through the Looking Glass*. It was the fourth or fifth hearing of the suite for the present writer, who like it at the first hearing and who has continued to like it better with each repetition. It is attractive, melodious music, absolutely appropriate to its subject, and scored with the effectiveness and surety of a Rimsky-Korsakoff. The audience enjoyed it very much, and Mr. Taylor had to bow his acknowledgment from the platform. The second part of the program was given over to a performance of the Russian composer's Scheherazade, a performance that was characteristically brilliant, though we have had so many good performances of this particular work here from so many good conductors that it takes a little more than Mr. Mengelberg and the Philharmonic men had to offer on Thursday evening to be exceptional.

Between the two fairy tales Gerard Hekking, a Dutch

cellist, who was making his American debut, played the Lalo D minor concert. Mr. Hekking is evidently a thoroughly capable cellist and played the not over-inspired Lalo work with musicianship and strict attention to business.

Washington Heights Musical Club

Miss Cathcart and her club may congratulate themselves upon a more than usually successful evening when the organist members of the club had their turn at public performance at Town Hall on the evening of March 19. There was a long list of artists—Marjorie Meyer, Winifred Mason, Regina Kahl, Astrid Fjelde, Michael Anselmo, Charles Haubiel, Carl Stern, Ruth Barrett and Lilian Carpenter. The program consisted of organ music played by Misses Barrett and Carpenter in turn, a Requiescat for four soprano voices with piano by Haubiel accompanied by the composer, trios by Haubiel played by Anselmo, Stern and the composer, and some pieces for violin with organ and piano accompaniment. The entire evening was of high artistic merit, and the compositions of Mr. Haubiel proved to be of unusual beauty and excellence. The club is to be most sincerely commended upon presenting such artists under these favorable circumstances.

MARCH 20

Music School Settlements

The Association of Music School Settlements, which has been giving a series of benefit recitals this season in Carnegie Hall, offered an all-American program on the evening of March 20, which was largely attended and highly successful.

The program started with a most commendable performance of MacDowell's Woodland Suite by the American National Orchestra under the direction of Howard Barlow. This was followed by a fine production by Max Polikoff (a MacDowell Scholarship winner who completed his education under Auer several years ago) of Chadwick's violin concerto in one movement, called The Three Gipsies. Then Cadman accompanied Tsianina in Indian songs, and finally came the important offering of the evening—an opera by Cadman with full stage setting (borrowed from the Metropolitan Opera), costumes, props, light effects and a ballet.

The opera is Cadman's first, written some years before his *Shanewis*. The title of it is *The Garden of Mystery*, based on Nelle Richmond Eberhart after Hawthorne's *Rapaccini's Daughter*. It is a simple tale of poison flowers, most excellently suited to operatic setting, and worthy of continued performance. It has the advantage of requiring a small cast—no chorus—and only a single stage set of the simplest sort, so that it might be available for clubs or amateur organizations. The music is very melodic, with dramatic passages here and there and some colorful modern harmonies.

The production at Carnegie Hall was far from good. The orchestra, being almost on a level with the stage, had a tendency to drown the voices even in the soft passages. This was not the fault either of the singers or of the orchestra, but simply and solely of the sort of conditions Carnegie Hall—which was never intended for opera—offers. The artists who created the work were as follows: Dr. Rappaccini, George Walker; Bianca, Yvonne de Treville; Beatrice, Helen Cadmus; Giovanni, Ernest Davis; Enrico, Hubert Linscott. Four students from the Noyes School of Rhythm represented the Poison Elements in the short ballet. The work was conducted by Howard Barlow. The score of this work has recently been published by J. Fischer & Bro., New York, and a glance at it shows that there is much more to the work than came to light at this premiere. It is a pity American opera should be presented under such conditions.

It remains to be said that there was much applause. The public was evidently in sympathy with Cadman and gave him and his opera and all of those concerned in the producing of it a rousing welcome.

MARCH 21

Metropolitan Museum of Art

For the third of the March series of Metropolitan Museum of Art concerts, on March 21, Mr. Mannes presented the following interesting program: Overture Coriolanus, Beethoven; first movement of César Franck's symphony in D minor; Grainger's Irish Tune from County Derry and Molly on the Shore; Marche Slav, Tschaikowsky; Bacchanale from Tannhäuser, Wagner; Symphonic poem, Danse Macabre, Saint-Saëns; second movement from the concerto in D minor for two violins and orchestra, Bach; two Russian Folk Songs, Glinka; two waltzes (for strings), Brahms; Polka from The Bartered Bride, Smetana; and the overture to The Flying Dutchman, Wagner.

These concerts, which for the past seven seasons have been of inestimable value to music lovers and students of the metropolis, have established Mr. Mannes firmly in the hearts of all interested. His work, both as orchestral conductor and arranger of programs, has been of a high order. The last concert this season is scheduled for Saturday evening, March 28.

American Music Guild

The second and last concert of the season of the American Music Guild was given on the evening of March 21, in the rooms of the Beethoven Association before an audience that filled all available space and received the music offered with every evidence of approval.

The program was opened by an excellent performance of Louis Grunberg's second sonata for violin and piano. It was played by Helen Teschner Tas and Arthur Loesser. This was the first performance in New York. The work seemed rather long, but had many interesting passages. Like much modern music, it lacks any clearly defined melody, and is a bit diffuse and detached. Still, it is good music and shows development of a real talent. Next on the program was a song entitled, As It Fell Upon A Day, by Aaron Copeland. It was sung by Lillian Gustafson, accompanied by Lamar Stringfield, flute, and Simeon Bellison, clarinet. It is a very skillful piece of writing, more impressive than one might expect from the combination of instruments (no piano), but hardly what one would call beautiful. (What has beauty to do with modern music?)

Following came four poems for voice and piano by Marion Bauer—first performance. They are entitled Through the Upland Meadows, I Love the Night, Midsummer Dreams, In the Bosom of the Desert. They were charmingly sung by Lillian Gustafson. Finally there was a quintet for clarinet and string quartet by Samuel Gardner, the young Russian who is rapidly coming to the fore. This quintet is in three movements with titles—Gassenlied (which means street song), Aw Horachmim (the meaning of which we do not know), At the Wedding (which needs no interpreting.) It was played by Josef Stopak, Samuel Kuskin, Michael Cores, Abram Borodkin and Simeon Bellison.

The impression left by the concerts of the Americans is

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that there is plenty of talent and plenty of material, and one wonders why they do not get plenty of support and more concerts than they do.

Philharmonic Children's Concert

The final Series "A" concert by the Philharmonic Society held at Aeolian Hall on the morning of March 21 was used by Ernest Schelling, the director, to demonstrate the uses of the percussion instruments. The program was made up of sundry works by Abert, Beethoven, Saint-Saëns, Rimsky-Korsakoff, Tschaikowsky, Wagner and Chabrier. The usual remarks, augmented by lantern slides, completed the instructive affairs for this season.

Prizes were awarded to the three children in the various classes who kept the best note books during the year. The awards went to Maddie Aldrich, Joan Blair, and Lloyd Symington. Honorable mention was given to about thirty of the youngsters, while special comment was made in regard to the excellent paper turned in by Natalie Starr.

MARCH 22

New York Philharmonic: Alfred Cortot, Soloist

As usual, a capacity audience greeted the Sunday afternoon concert of the Philharmonic Orchestra. The principal feature, aside from the directing of Mr. Mengelberg, was the assisting artist, Alfred Cortot, pianist, who was heard in the Beethoven concerto, familiarly known as the Emperor. Mr. Cortot electrified his audience with his masterful interpretation of this number. Always admired for his marvelous technic, his Sunday concert was characteristically fine. The orchestra under the direction of Mr. Mengelberg, gave a superb reading of the music.

The next number of importance was Strauss' Don Quixote, the solo passages of this fantastic, weird composition being assigned to J. J. Kovarik, viola, and Cornelius Van Vliet, cellist. Garde's Ossian overture was the opening number.

This concert was the last under the direction of Mr. Mengelberg and the audience, in an effort to show its appreciation of him as a musician and conductor, remained for some time applauding and tendering him a noisy ovation. In fact, after each number the same enthusiasm was manifested.

Edwin Hughes

Edwin Hughes gave another recital at Aeolian Hall on the evening of March 22, before a large audience, and played a program interestingly conceived and somewhat unusual. The unusual feature of it was the Grieg group, which included his op. 57, No. 2, entitled Gade; his op. 54, No. 2, entitled Gangar, and his Ballade, op. 24. Grieg fails to be impressive, even when so well played as Hughes plays him. He was essentially a small composer and never rose to heights of real force or passion. His charm is picturesque and quaint. When these qualities are absent, there is little to hold the attention.

Following this group, Mr. Hughes played Schumann's sonata in F sharp minor—a horse of another color! It

was played magnificently. As a final group, Mr. Hughes played a lot of Chopin—delightful Chopin. Being a real pianist, Schumann and Chopin are best suited to the style of Mr. Hughes, and he brings out of the music—and put into the music—an immense charm of personality enhanced by a technical equipment of the first order, and something one would like to call good humor, which is, perhaps, a personal enjoyment of the music played. There were several encores, one of which was itself repeated. Mr. Hughes plays with great clarity, fleet lightness, and a musicianship that is marked. He gave his audience an evening of real pleasure, and was received with deserved enthusiasm.

Herbert Witherspoon's New Book

Singing, a Treatise for Teachers and Students, is the title of a new book just issued by G. Schirmer of New York from the pen of Herbert Witherspoon. Of especial importance to students of the voice is the announcement made by the Chicago Musical College that Mr. Witherspoon's book will be used in his teachers' class this summer. The discussions, demonstrations, etc., in these classes will follow in exact order the scheme of the book.

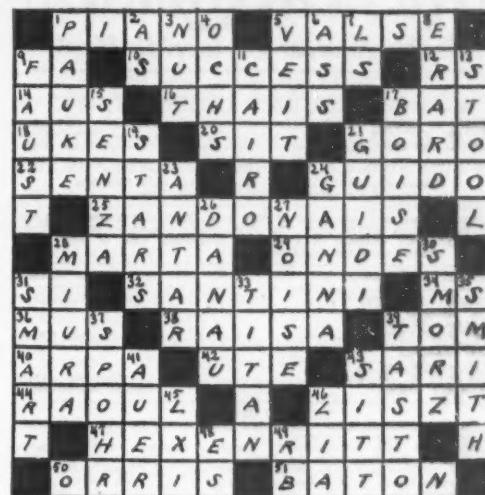
Besides teaching privately at the Chicago Musical College at the Summer Master Class, Mr. Witherspoon will hold repertory interpretation classes. Celebrated as an interpreter of song literature, Mr. Witherspoon is in a position to provide his students with knowledge concerning the repertory and the most successful manner of interpreting it that will be of incalculable value to the singers. Instead of a merely general exposition of the art of interpretation, he has divided the study of repertory and interpretation into ten parts, which will be taken up separately in the ten lessons of the repertory class. This will present the material offered in this class in a classified order, which will be much more comprehensive and convenient for the use of teachers, and will afford the means of selecting and teaching repertory suitable to a steady progress of the pupil in every particular affecting interpretation, as well as vocal development. In the teachers' classes Mr. Witherspoon expounds the principles that are involved in teaching how to teach.

Carl D. Kinsey, general manager of the Chicago Musical College, recently told a representative of the MUSICAL COURIER that Mr. Witherspoon's time was practically all spoken for this summer and that his classes would be as crowded this year as they have been since he has taught at the Chicago Musical College in previous summers. As heretofore, those entered on the waiting list will be given preference and students, as well as teachers, desirous of enrolling under Mr. Witherspoon have been advised to do so at once, otherwise they may find no time available as was the case last season when pupils had to be turned away.

Cadman Endorses Zamecnik Song

Charles Wakefield Cadman, one of the foremost exponents of American Indian music, has expressed his enthusiasm for, and also endorsed, a new number published by the Sam Fox Company, entitled Indian Dawn by Zamecnik. The endorsement of one of the first American composers of Indian music will certainly send the Zamecnik number far on the road to success. The publishers have received a letter

Solution to Music Cross Word Puzzle
(Puzzle Was Published Last Week)



The "consecutive fifths" cross word puzzle of Warren Story Smith, music editor of the Boston Post, began easily enough, but toward the end it led into deep woods. Was your musical education up to it, or did you reach "fine" without slipping up on "Tasto" or "Tom"? (Copyrighted, 1925, by the Boston Post; reprinted by permission.)

from Mr. Cadman saying that Indian Dawn will appear on all his programs and will be sung by Princess Tsinanina.

Northrup Booked for Montreal

Margaret Northrup, soprano, will appear in Montreal under the direction of Dr. F. H. Blair, on April 10, when she will sing the solo parts in St. Matthew's Passion, Bach and in Handel's The Messiah. This will be Miss Northrup's third appearance in Canada this season, having recently been soloist at the Hamilton, Ont., festival and with the Toronto Oratorio Society with the Cleveland Orchestra.

Vocal Theory Classes in Washington

Vocal Tone Is Always Complex was the subject for one of Edna Bishop Daniels' recent vocal theory classes at her Washington, D. C., studio. As usual, following Mrs. Daniels' discussion the students sang and received criticism of their renditions.

Budapest's Verdict

Was

TRIUMPH N° 1

Philharmonic Concert March 2nd, 1925

Pester Lloyd:

His vigorous, guiding personality produces freshness and rhythmic clarity and also knows how to produce in lyric passages the singing quality of the orchestra.

Neues Pester Journal:

He conducts the orchestra with energy and produces a healthy, round tone. All dynamic possibilities of Richard Strauss' monumental Heldenleben were effectively exploited by his unerring hand.

Pesti Hirlap:

A conductor of great temperament.

Pesti Naplo:

The conductor Erno Rapee made a very sincere success.

Az Ujsag:

A capacity house greeted Erno Rapee at the head of the Philharmonic Orchestra and made him the object of enthusiastic ovations throughout the entire evening. He rules over the orchestra with assuredness, knows his scores thoroughly and never misses an opportunity to display the most hidden beauties of the work. His sense of rhythm is uncanny, his dynamic scale colourfull and broad while his temperament carries away his orchestra as well as his audience.

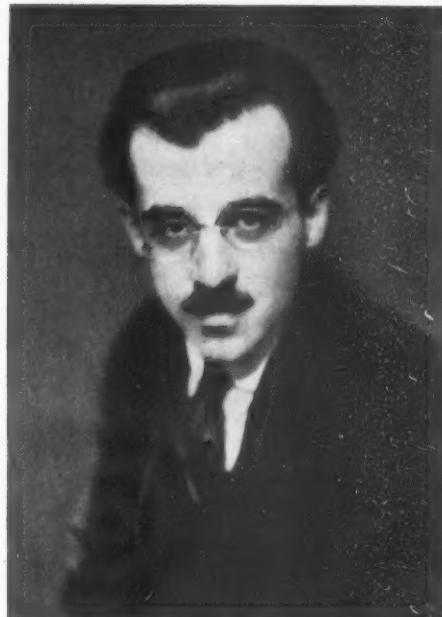


Photo by Edward Thayer Monroe

Esti Courier:

A capacity house welcomed the extraordinary Philharmonic concert on Monday night with Erno Rapee as the guest conductor. He is a thorough musician and particularly his rhythmic sense is imposing and unerring. His conducting has verve and at the same time great dignity. The composer may rest at ease, as nothing passes Mr. Rapee's attention, nor does he ever lose even the smallest of effective points of the score: He is a virtuoso conductor.

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Watch for Vienna's Verdict: Triumph No. 2!

MUSICAL COURIER

Weekly Review of the World's Music

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A tenor in time saves the composer.

Many symphonic poems are neither symphonic nor poems.

A musical performer's repertoire is not always the surest measure of his abilities.

One of the hardest things to learn for a composer, is when to end his composition.

The symphony, viewed in one sense, is a device for squeezing the last possible drop of usefulness out of musical motifs.

One of the accepted maxims we positively cast off forever, after the recent concerts of modernistic music, is this one: "Heard melodies are sweet, but those unheard are sweeter."

It must be difficult for a composer to figure out whether he rather would have early success and be neglected later, or be neglected most of his life and win success just before his days end.

Udine, way up in the northeast corner of Italy, is the first city to honor the memory of Puccini by naming its opera house after him. The Teatro Sociale there has been rechristened Teatro Puccini.

Marie Brema, an opera singer famous in her day, died at her home in Manchester, England, March 22. Mme. Brema was the Brünnhilde of the Damrosch Opera at the first production of Die Walküre in America.

"Why not," said a friend of ours, a close observer of musical and social conditions of the metropolis, "why not suggest to Deems Taylor a local and pertinent story for the opera he is going to write for the Metropolitan. My idea for a title would be 'Sidney, the Love Pirate.' What do you think of that?"

"The greatest curse of modern civilization is our Victorian legacy of a 'sound practical education.' It may be financially profitable to educate a child to be a good tradesman, but it is sheer lunacy not to educate him first of all to be a good citizen and a good man; and both these need a development of that love of the beautiful which is inherent in us all." These words were spoken, astonishingly enough, by

a Town Councillor of Brighton, England, one Alban Gordon. If we leave out the word "Victorian" (though it is partly Victorian even here) and substitute "business man" for "tradesman," the golden words of Councillor Gordon apply with equal force to this country.

The best answer to questions regarding the degrees of superiority among composers, is to quote what a very wise man—his name slips us at the moment—said long ago: "He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas."

Rumors reach us that Sandor Harmati, first violin of the Lenox String Quartet; composer, who just won the Philadelphia Chamber Music Prize, and most excellent musician, has been offered a position as conductor of a symphony orchestra. Where? Oh, well! Somewhere—but that would be telling.

Says the Boston Transcript: "The Living Age borrows from Pester Lloyd, the newspaper of Budapest, hitherto unpublished pages from a diary of Tschaikowsky." "Hitherto unpublished" must refer, however, only to Budapest, for the Living Age could have found exactly the extract it publishes (translated, incidentally, in much better English) in a copyrighted article in the MUSICAL COURIER of January 1.

The MUSICAL COURIER learns on best authority that Charles Wakefield Cadman's opera, The Witch of Salem, will be included in the repertory of the Chicago Civic Opera next season. The production of Frank Harling's short opera, The Night of St. Agnes, has already been announced. With the production of two American operas in the same season the Chicago organization is certainly doing its share toward the advancement of the cause of American opera.

Minnie Hauk, famous American prima donna of her day, who retired long ago and is living at the Villa Triebchen, just outside of Zurich, the home of Richard Wagner and his beloved Clara Wesendonk at one time, has written her reminiscences. They will be published in London by Philpot, Ltd., under the title, Memories of a Singer. It will be remembered that Mme. Hauk was one of the many victims of the depression after the war and that a considerable fund for her relief was raised in the musical world here in New York.

William Wade Hinshaw has always had an idea that the American public likes the best there is in music and especially in opera, when it is well presented to them in the language they understand. Nothing could be better proof of the correctness of his theories than the success of his Marriage of Figaro Company in its first season. Mozart's charming opera, in a special translation prepared by H. O. Osgood of the MUSICAL COURIER, with a cast which includes Pavel Ludikar, Editha Fleischer, Clytie Hine, Celia Turrill, Alfredo Valenti, Ralph Brainard and Herman Gelhausen, supported by a chamber orchestra, the whole under the expert direction of Ernest Knoch, was presented no less than sixty-four times, this including three performances in New York City and two in Albuquerque, the other sixty performances taking place in sixty different communities. The bookings for the Figaro Company for next season are already heavy, and, as previously announced, Mr. Hinshaw will also have an Elixir of Love company on the road.

Edgar Stillman Kelley and Mrs. Kelley were in New York for a few days on their way back from London where they had been to witness a performance at Covent Garden of Professor Kelley's oratorio, Pilgrim's Progress, under the auspices of the British Broadcasting Society. It was a signal honor for Professor Kelley and for American music in general that his oratorio should have been chosen as the first choral work to be broadcasted by the society. (A news account of the performance appears in another column.) On March 21 a concert performance of the work was given at Wolverhampton. Professor and Mrs. Kelley were invited to be present as guests of the municipality but were unable to remain as Professor Kelley had to hurry back in order to complete the manuscript of a new book on instrumentation which he is preparing. They were paid signal honors in London, among the events being a smaller dinner at the House of Parliament given for them by Sir Douglas Haig. Mr. and Mrs. Kelley are both very enthusiastic about the reception accorded them in England and the performance of the work.

THE LOCAL ARTIST

An interesting matter is brought to light through the agency of a press clipping from the Portland (Ore.) News, Emil Enna, music editor. This clipping deals with the music of the forthcoming Portland Rose Festival. It appears that Cadman has been engaged to compose the music for the pageant to a text by Mrs. Doris Smith. Mr. Enna writes that a more brilliant man than Cadman could not have been selected (with which we heartily agree) but asks if the "local professional musicians, men and women of ability whose judgment might be depended upon, had been consulted in the matter?"

For many years, says Mr. Enna, the musicians of Portland have given freely and willingly of their talents, their labor and their time, not only during the week of the festival, but also on any occasion during the year. Now for the first time the opportunity is presented for their efforts and labors to be shown appreciation, and Mr. Enna asks if it would not be more loyal and make it more truly Oregonian to give the local composers a chance to write the music for it and direct it?

Another passage from Mr. Enna's article is worth quoting, so highly typical is it of musical affairs as they are conducted in the United States—and nowhere else in the whole world. Here it is: "One can scarcely conceive of a more absurd situation than a committee of nothing but musicians acting upon a purely business affair. Is it not equally unfair for a body of prosaic, practical business men to decide upon a musical event of such deep interest to the artistic life of our city?"

Absurd as it may seem, it is rare indeed in the United States that musicians are called into conference regarding musical affairs. It is almost equally rare that local composers are asked to compose, or local directors to direct local pageants or festivals or other musical enterprises, except in cases where they do the entire organizing themselves—and then they are likely to be accused of being self-seeking.

It seems quite indefensible—but is it not, after all, merely the old story of the prophet not getting much credit in his own home town? Those "prosaic, practical business men," being both prosaic and practical, who selected Cadman to write the score of the Portland Rose Festival, possibly, even probably, are familiar with the advertising game, and realized the importance of attaching not only a name to the music, but also a name that would carry with it the glamour of distance.

We all know that the whole of America is subject to this sort of apparent unfairness. We are prone to think that our people should be patriotic and patronize home folks. But distance does lend enchantment—why deny it? Something coming from Europe is welcomed by America with open arms—and open pocketbooks—for the very sole reason that it is not home stuff.

Every individual State, district, city, town in America has its own little Home-versus-A broad problem, "Abroad" in this case meaning everything in America except what is local. It is very rare that a sensation is made by an artist in his own home town, especially when the towns are of such moderate size that the musicians of it are known to most residents. In a place like New York it is different, and when a man rises to sudden fame here very few people know whether he is a New Yorker or not. New Yorkers take pride in a successful musician because he is American, not because he is a New Yorker.

It must be terribly galling to musicians to be set aside in favor of strangers, especially after they have proved their worth, but that happens in every musical organization in the world—Jeritza arrives at the Metropolitan and Farrar retires, Chaliapin assumes the role of Boris and Didur, who did it so magnificently, is withdrawn from the role.

Managers, though unkind (they have to be ruthless or they are worthless), are not wrong in their judgment of human nature and its love for novelty. Even in France, where there is great public devotion to stage favorites, there arises from time to time conflict between the great old masters and the sensational newcomers.

The cure, as regards to American cities, is to educate the public to musical civic pride—if it can be done.

VARIATIONS

By the Editor-in-Chief

Coming across a critical opinion that Paganini's D major concerto is "full of sound and fury, signifying nothing," we wonder how many musicians agree with that estimate? To begin with, the work has a great deal of melody, one circumstance, at least, which always signifies something. Then, again, the technics of the D major concerto not only have historical meaning because they bridge over the old style of violin playing to the manner on which all modern string virtuosity is founded, but the Paganini passages also require the best efforts of contemporary violin experts to master them completely and effectively. A great Paganini player generally is a great player in many other branches of the violin repertory as well and if the detractor of Paganini will take the trouble to inquire from Kreisler, Heifetz, Ysaye, Burmester, Flesch, Elman, Zimbalist, and others, he would be astonished at the respect and admiration which those artists feel for the D major concerto by Paganini. The best modern arrangement of the work, apropos, is by Arthur Hartmann, with an original cadenza worthy of every violinist's attention.

"There is," says Arnold Bennett, "a word, a 'name of fear,' which rouses terror in the heart of the vast educated majority of the English speaking race. The most valiant will fly at the mere utterance of that word. The most broadminded will put their backs up against it. The most rash will not dare to affront it. I myself have seen it empty buildings that had been full, and I know that it will scatter a crowd more quickly than a hose pipe, horns or the rumor of plague. Even to murmur it is to incur solitude, probably disdain, and possibly starvation, as historical examples show. That word is 'poetry.'" We thought that Mr. Bennett was going to say a new symphony by an American composer.

Nothing is ever totally lost, say the professors of physics. How about reaching in a hurry for the right hand high F at the close of Chopin's B flat minor scherzo and striking an E instead?

A political orator, evidently better acquainted with Western geography than with the language of the Greeks, recently exclaimed with fervor that his principles should prevail "from Alpha to Omaha."—Christian Register.

The only difference is that in the drama they hang the villain with a rope and in grand opera they strangle the audience with the C chord. I'll never, no, never again, leave the Majestic Orchestra and the Italian Boys' Band for grand operas.—Wellington (Kan.) News.

A recent bright young interviewer coined this: "A piano virtuoso earns his living by the sweat of his fingers."

No one, however, thought of saying that the blow which Gigli is alleged to have struck Jeritza at the notorious Tosca performance, was a Roman punch.

Rhapsodizes a gratuitous and unsolicited contributor who uses violet scented note paper and explains: "Words for Music":

Spring is nearly here,
With its roundelay of cheer;
Its song of thrush and lark
In valley, wood and park.
The trees shake off their gloom,
The leaves expand in bloom.
Behind the mountain peak
The sun plays hide and seek,
And melts the stubborn snow
While zephyrs gently blow.
Nature's song sounds loud
In accents strong and proud.
The rills their pretty song
Murmur all day long,
And rustling branches croon
The wondrous springtime time.
Now, who conducts this band,
This orchestra so grand?
Who's leader of it all,
Who holds us fast in thrall?
Jehovah gives the sign
To start the toads divine,
'Tis He who ev'ry spring
Makes all the world to sing.

The only spring symptoms not mentioned in the violet scented screed are the chirp of the infantile onion and the gladsons trill of the early cucumber.

A Western correspondent complains that the Wagnerian supers of the traveling Chicago Opera chewed gum behind the scenes. That is not as bad as the funeral bearers who were observed by Ellen Terry

to be chewing tobacco and projecting its juice onto the stage during a Hamlet performance in Boston.

Courage, teachers! Remember that music lessons given from now until July 1, just about pay the passage to Europe and return.

Deems Taylor, critic of The World, has been commissioned by the Metropolitan to write an opera for that house. He is to choose his own subject. Select what you like, Deems, but remember that you will be off our list of friends forever, if you pick out anything Aztec, Druid, mythological; or if any of the characters in the work be elves, sprites, nixies, hobgoblins, Sun or Rain Gods, Evil or Good Spirits, Fairies, Demons, Witches, Angels, or Voice of the Air, Fire, Snow, Water, or Mountains. Make your librettist write about living people, Deems—even if he has to kill off several of them—and about how they kiss, fight, laugh, cry, hate, and love. And Deems, please, if a character dies, let him perish without a note of farewell song. And let your chorus stand about naturally, without making an inverted V formation. We implore you, Deems. Nay more, we dare you.

The Misses Sutro, whose recent two-piano recital climaxed in such a fine triumph when they performed Mrs. H. H. A. Beach's splendid new Irish Suite, received a characteristic letter from that composer, who had come to New York to hear her work:

Hillsboro, N. H., February 14, 1925.

Dear Friends:

I have at last returned home after my Boston concert and other business there, and today have done up a package of pictures and music for you. How I wish I could put into words the peculiar thrill that your playing gave me! It was not only so brilliant and effective, but so beautiful and poetical! All through the program I loved the peculiarly intimate way in which you brought out the innermost meaning of each composer and the work. The old German "innigkeit" is the best word I know for that rare quality of playing. And the stunning technique! As for my Suite, that was a thrill indeed! I never expect to hear it like that again until I hear you do it. Just now I am working on it myself for my Washington recital March 7. Last week I heard two young teachers play it, as an adjunct to my own program and they did it very well, but of course in another way. It is only virtuosi who can give really adequate renderings of virtuoso music!

I hope that you are getting your season mapped out and that good success is ahead of you all along the line. Please give my love to your mother and believe me, with love to you both,

Always faithfully yours,
(Signed) AMY M. BEACH.

Edward Durney, the critic of the Buffalo News, not long ago witnessed Geraldine Farrar's production of Carmen in tabloid form, and says that it proved to be "indeed fantastic, a far cry from the complete Bizet work, and a pitiful corruption of one of the most beautiful operas ever written." Mr. Durney adds that "the performance was pulled through fairly smoothly by the able conductor, Carlo Peroni"; that Miss Farrar was "a Carmen of rough demeanor, singing much of the time with unlovely vocal quality"; that Emma Noe was a very dressy and sophisticated Micaela"; that Don Jose's "temperamental style resulted in vocal unsteadiness"; that the Toreador's "serious, almost funereal bearing conveyed little impression of the character of the dashing, debonair Escamillo"; that "several bespangled young women undulated through much pantomime stage business in amateurish, dancing-school fashion," and that "it was amusing to see the Don Jose reach into the side pocket of his breeches for the red cassia flower, the subject of his song, which, in the story, he has worn over his heart since it was tossed to him by Carmen." From all of which one might gather that Mr. Durney did not entirely approve of the performance.

What has become of the old fashioned pastime of playing duets on the piano, and wrangling about who was to take the primo part?

To quote a thought from a letter written by a California teacher: "Among my pupils I have not nearly as much annoyance with quiet mediocrity, as I have with aggressive ability."

"Probably Mary Garden is the greatest living opera singer after all," writes M. B. H.; "she now is 891 newspaper columns ahead of all her singing colleagues and competitors."

Wagner's imagination never recognized ordinary obstacles. The average opera composer, writing Rhinemgold, would have stopped to consider that the

Rhine Maidens and Alberich could not well sing or even converse under water. Wagner's genius swept that idea aside. "Well, they did do it," he seems to have thought, "and you can take it or leave it."

A Russian mother and her five young sons arrived here recently as part of the customary quota. "Do any of them play the violin?" asked the facetious U. S. inspector. "No," was the answer. The boys were ordered to Ellis Island to be examined as to their normality.

Spring arrived officially at 10:13 p. m. last Friday. At 10:14 p. m. the critics were counting the number of days to the end of the musical season.

Edgar Varese, the ultra modernist and daring pioneer, has lost something of his terrifying glamour in our eyes. On Thursday of last week we saw him at Browne's Chop House—established in 1857—and he was eating lamb stew, and home-made, deep-dish apple pie, and sitting with good old-fashioned Billy Murray, the reformed music critic.

"American Company to Give Paris Opera," says a March 21 headline in the New York Times. Among the twenty-one principals scheduled to appear are Elvira de Hidalgo, Toti dal Monte, Rosa Raisa, Vanda Nomicos, Giacomo Lauri-Volpi, Giacomo Rimini, Giuseppe De Luca, Adamo Didur, Georges Baklanoff, and Messrs. Ansseau, Defrere, Bada, and Oliviere. A diligent search fails to reveal the names of those good Americans in the membership lists of the Mayflower Association, or the Sons or Daughters of the Revolution.

Full many a flower may be born to blush unseen, but not full many a musician.

It does not seem quite fair to enforce the rule against encores and to violate the law against liquor.

The late Congress and Senate did nothing about founding a National Conservatory of Music. A dim suspicion now arises that the next Congress and Senate—but finish the paragraph yourself.

A terrible indictment is this, from the London Daily News of February 18:

Music and mathematics apparently do not run in hand in America. The editor of the New York Musical Courier remarks:

Nine hundred and ninety-nine per cent. of the world cannot understand what the other 0.01 per cent. see in Stravinsky.

The editor, I take it, is one of the 0.01 per cent., but really he should get the office boy to check his percentages before they get into print.

Enjoy every minute of your life, for you might be happy today, and listening to Beethoven's Hammerklavier sonata tomorrow.

Or to Bach's thirty Goldberg variations.

Edna V. Horton reports an epochal conversation overheard not long ago:

A—"Have you been to see The Love Song?"

B—"No, but I've heard a lot about it. They say it's based on the life of some great composer."

A—"Yes, Schubert, I think."

B—"Oh, no! He's the one who put it on."

M. B. H. says: "I planned to write an Outline of Ultra-Modernists but discovered that there was nothing to put in it. Then I decided to write an Outline of Wagner, and found out that it would require six volumes. This writing game isn't as easy as I thought. I shall stick to my business as an elevator starter. It is so uplifting."

From a Beckett Williams article in the London Sackbut, for March, 1925:

Does the reader know the famous "Composer's Dilemma"? If one writes in the vogue a hundred to one's works are not worth performance. If one does not, a million to one they are not performed." Which horn is the better to be spiced on?

"Do you know Alfred Remy?" queries D. H., "and could you give me his address?" We never have heard of the gentleman, but if any of our readers know of him, they might be kind enough to send us the desired information.

One of our pet desires is some day to be able to induce a Parsifal tenor to secure a front page story for himself by answering Kundry's kiss appeal with a sustained osculation, then informing her that he has rented Mme. Butterly's deserted honeymoon cottage, and wind up by carrying off the temptress to the strains of La Donna e Mobile.

LEONARD LIEBLING.

CHEAP

Public protest against the political efforts of the Mayor and City Chamberlain in removing the Goldman Band concerts from Central Park next summer was not slow in making its appearance. The daily papers last week carried many letters of protest from various sources. Here are some sample letters. Mrs. Samuel Bitterman wrote to the Herald-Tribune:

As a regular attendant at the Goldman Band concerts for the last six years, I read with mingled feelings of surprise and disgust this morning's account in your paper of the decision of the Mayor and his advisers not to permit the band to play this summer on the Mall except under certain restrictions.

I am sure that I voice the sentiments of thousands of New Yorkers who are compelled to remain in the city a good part of the hot summer when I say many a sweltering night was made bearable by listening to the strains of the Goldman Band concerts in the park. If Chamberlain Berolzheimer feels so disposed, why not send the various bands he can procure to Jamaica, Staten Island and other distant points and let Goldman's Band play undisturbed in our own home town? If the Guggenheims were generous enough to finance these concerts and if the concerts are a source of pleasure and education to many, why should the city administration desire to place unnecessary restrictions as to the number of concerts weekly, etc.? And why should it not reconsider and permit these concerts to be resumed as heretofore?

Alice V. Jansen wrote to the World:

For the past few years I have been a follower of the fine Goldman Band concerts and I might say that I looked forward to them nightly after being confined in an office all day. Such relaxations as these concerts give cannot be imagined unless one is familiar with them.

When Mr. Berolzheimer said that he gave the Guggenheim family the opportunity of eliminating Mr. Goldman as conductor he committed one of the crudest acts imaginable. The sixty Goldman Band concerts were offered to the city by the members of the Guggenheim family, who asked permission to have them all in Central Park. The Mayor should have accepted them as offered or refused them and not laid down any conditions. The Guggenheims showed an admirable spirit last year when they permitted the concerts to be continued after the insults heaped upon them by the Mayor and City Chamberlain. It was truly fine of them again this year to say that they were perfectly willing to underwrite the concerts again if a suitable location could be found where they might be given without interference. I am only one of perhaps thousands who hope that the donors of these concerts realize what their gift has meant and will mean in the future to the many thousands to whom the concerts have brought joy and happiness.

Even the staid Times has a protest from an Episcopalian minister from which the following is quoted:

The standards and traditions established by the Goldman Band, which have taken seven years to accomplish, it would be too bad to discard. It has occupied a unique place in the city life. Mr. Goldman has studied popular tastes without being a slave to them. It is a universal testimony that he has lifted the brass band to a "symphonic plane" not attained previously in summer resorts or city stands. The people have been led to know and prefer good music and classic forms, while also feeling that the leader was near their own heart.

It is not disrespectful to deplore the substitution of the Police, Street Cleaning and National Biscuit Bands for this one which has gradually built up traditions and tastes of the people. Surely in esthetic matters we may rise above race and prejudice.

Not to beat about the bush, the whole thing is a purely political move. On no grounds can the Mayor and his Chamberlain defend the substitution in Central Park—the very center of the city summer concert system, where the largest audiences of all assemble—of such organizations as the fire and police bands or the National Biscuit Company band, for the magnificent band that has been assembled and drilled by Edwin Franko Goldman. There is no better band in the world today—in America, or elsewhere. With all the squiggling that Chamberlain Berolzheimer is doing, he cannot hide the fact that his action is purely arbitrary and purely political, for a reason best known to himself. The refusal of a free-hearted, generous gift such as the Guggenheims have offered and are perfectly willing to continue to offer, is inexcusable on any grounds. The Chamberlain may attempt to hide the issue in a fog of words, but the huge public which has heard and enjoyed the Goldman concerts for the last several years cannot be deceived. It is heartily to be hoped that Mr. Goldman will succeed in finding some other suitable place where he can be sure of no interference from petty politicians and continue to give pleasure to thousands with his high class and beautifully played programs.

SURVIVES

Contrary to general expectation, the State Symphony Orchestra apparently has found backing to continue for another season. It announces that its concerts next winter will be divided between the leadership of Erno Dohnanyi, the Hungarian pianist and composer, and Eugene Goossens, young British conductor. Dohnanyi is not known as a conductor in this country, nor has he ever done much conducting in any country. However, he is an excellent pianist and composer and a musician of best reputation.

Goossens is very well and favorably known in his

home country and has already established a reputation for himself here in his two seasons as conductor of the Rochester Philharmonic, which he brought to a high level. It will be a pleasure to have Mr. Goossens here at the head of a full-sized orchestra, though one could wish him a band of better quality than the State Symphony. At least both gentlemen are a great improvement on the latest incumbent of the State directorial desk, Ignatz Waghler, who, introduced here with a great blare of trumpets, turned out to be a very ordinary conductor and a composer of the least interesting opera comique ever heard in these parts.

AT LAST

It really seems as if talk about helping the American composer were getting less loud, while at the same time more is being done in a quiet way actually to help him than ever before, especially in the line of opera. This reflection is called out by the announcement, made exclusively in last week's issue of the MUSICAL COURIER, that Deems Taylor has been commissioned by the Metropolitan Opera Company to write an opera to be ready for the season 1926-27, the choice of subject and librettist being left to Mr. Taylor himself. This is the most intelligent effort that has ever been made in this country toward the production of a work that may very likely turn out to be worthy of a place in the international repertory. Mr. Taylor has already shown his talent in most every other branch of composing, and one knows in advance that his work will in any case be interesting and stands a very good chance of being effective, for he has proved in other works he has a feeling for the stage, something which for one reason or another has been lacking in the productions of most American opera composers up to the present time.

Another interesting sign of the same thing is the action of the proprietor of the Morning Telegraph, who is sending his music critic, Theodore Stearns, at the expense of the paper to Italy for the entire summer, to give him the necessary leisure to complete the score of his opera, *Atlantis*, upon which he has been at work for some time. Mr. Stearns is not an unknown quality as an opera composer, by any means, his *Snowbird* having been an unquestioned success when produced a year or two ago by the Chicago Civic Opera.

Such signs as these two of a growing desire to aid composers in an intelligent way, are most encouraging and are bound to result in the production sooner or later of American operatic works which can stand up alongside those of older countries which have been turning out operas and opera composers for many years past.

MUSIC A MAJOR SUBJECT

Assistant Superintendent Bogan of Chicago and high school teachers of that city met on March 20 at the City Club to discuss revisions of the curriculum that would make music a major subject. The plans as presented were to extend the theoretical courses now given in high schools—harmony, history of music, form and composition—to ten hours a week, the same time demanded for other major subjects, and to grant the same number of credits for music towards graduation as now are granted for other major subjects. The change of heart of Chicago's Board of Education came about through the organization and appointment of committees formed under the patronage of the Carnegie Foundation, which have formulated courses of study for schools belonging to the Foundation, and accredited by Chicago's Board of Education. Any credits given by those schools can be accepted by the high schools towards graduation.

At the head of the movement to standardize the work of the technical schools of music are two prominent Chicago musicians, Kenneth M. Bradley, of the Bush Conservatory, and John J. Hattstaedt, of the American Conservatory. Several heads of other important schools of Chicago are also members of the committee, and among those schools must be mentioned in first line the Chicago Musical College, of which Felix Borowski, the eminent critic, pedagog and composer, is president, and Carl D. Kinsey, the pioneer of summer master classes, the general director; also the Columbia School of Music, of which Clare Osborn Reed is president, who delegated to the various meetings of the association, Louise St. John Westervelt, the choral conductor and voice teacher.

AMBITION

Paul Longone is the victim of a gnawing ambition. He wants to give opera in Paris. He wanted to do it last year. He said he was going to and got a little publicity on the strength of the an-

nouncement. But he didn't. Last Saturday he sailed for Paris by the rather roundabout way of Naples. Before he left he made a statement that he is going to give opera in Paris this year and the dailies gave it quite a little space. Paul says his season is going to begin on May 18 and last for five weeks, though he forgot to say at what theater he is going to give it. Paul says he will open with *Mary Garden in L'Amore dei Tre Re*. Paul says *Rosa Raisa* will sing in Zandonai's *Francesca da Rimini*. Paul says other grand operas in the repertory will be *Falstaff*, *Oracolo*, *Marta* and *Lucia*. Paul says he has under contract, besides those already mentioned, *Mmes. de Hidalgo, del Monte and Mario*; *Messrs. Lauri-Volpi, Rimini, de Luca, Didur, Baklanoff, Anseau, Defrere, Lazzari, Bada and Olivieri*, artists well known in the operatic world. Paul says he also has under contract *Lucille Chalfont, Grace Moore, Yvette Ruzel, Vanda Nomicos, Eva Clark, and Mary Lawrence*, artists not so well known in the operatic world. Paul says he "plans to give young American singers an opportunity to make their debuts in grand opera during the Paris season." (Jones pays the freight!)

Paul Longone wants to give opera in Paris. He wanted to last year. He said he was going to. But he didn't—is he?

GATTI-CASAZZA INTERVIEWED

Archie Bell, excellent critic of the Cleveland News, has a page interview in that paper on March 15, with Giulio Gatti-Casazza, impresario of the Metropolitan Opera House. In journalistic circles such an achievement is considered a great triumph, for, as is well known, Mr. Gatti-Casazza has earned a reputation of being practically a sphinx and he very rarely talks for publication except to give out a few statistical facts in the spring and autumn about his plans and productions at the institution over which he presides. He seems to have talked very freely to Mr. Bell, and to have expressed many interesting views on opera in English (to which he says he is not opposed), American singers (he says that he is anxious to discover an American Caruso, or Adelina Patti), Arturo Toscanini, the importance of the Metropolitan Opera House, Lawrence Tibbett, the radio, the phonograph, *Tristan*, *Carmen*, *Falstaff*, Antonio Scotti, and many other persons and things of importance in opera. Gatti-Casazza's views are those of a highly cultured, sympathetic, and thinking musical personage. One of his most striking opinions was to the effect that he considered *Meistersinger* the greatest opera ever written, and that he does not look upon *Pagliacci* as a great work of art, even though it has a good story and is popular. Those are amazing estimates coming from an Italian. Apropos, Gatti-Casazza adds that he deems Beethoven's *Fidelio* a great work of musical art, but that it has a poor libretto and is unpopular. The final paragraph in Mr. Bell's article brings out a point with which the MUSICAL COURIER always has been, and strongly is, in sympathy. Mr. Bell's paragraph reads as follows: "Tulsa, Oklahoma, offered Gatti-Casazza a quarter of a million dollars to give performances there. He told the promoters of the scheme that it would be better if they would endow a Tulsa opera company to the extent of a quarter of a million dollars and create a local opera, making it as fine as possible."

THE CATHEDRAL FUND

The musicians of this country have been invited to have a share in the building of the beautiful Cathedral of St. John the Divine, in New York City. This cathedral was begun some years ago, but operations were suspended during the war. Now, however, they will be resumed as soon as the ground thaws out sufficiently.

A Musicians' Committee, with Albert Stoessel as chairman, has been doing splendid work in raising money. They are also planning a unique orchestral concert the latter part of March, the entire proceeds of which will go to the Cathedral fund.

This committee will be most happy to send information regarding the Cathedral and to receive donations from the musicians all over America, as they are planning, with the help of the other Fine Arts group to build one of the great bays in the nave. This will be as a monument to them for generations to come.

All donations, no matter how large or how small, will be appreciated, and the donor's name enrolled in the Golden Book of Remembrance, which will be kept for all time. Donations may be made in cash, or in the form of a pledge running over a period of years. They should be sent to the MUSICAL COURIER, 437 Fifth avenue, and made out to Edward W. Sheldon, treasurer.

NEWS FLASHES

Melchior Engaged for Metropolitan

(Special cable to the Musical Courier)

Berlin.—According to exclusive private advice Lauritz Melchior, young Danish Wagnerian tenor, has just been definitely engaged by the Metropolitan Opera Company for the second half of the season 1925-26. It is understood that the "Met" has held an option on his services since his success at Bayreuth last year. He is to sing Siegmund, Parsifal and both Siegfrieds.

C. S.

Cherniavsky's Cello Ruined

(Special cable to the Musical Courier)

London.—Mischel Cherniavsky, cellist of the Cherniavsky Trio, met with a piece of hard luck on arriving at the London Railway station, March 21. While unloading his luggage he stood his cello against a wall and a truck loaded with bars of silver backed against it, smashing it beyond repair. It was a 1730 Guarnerius, said to be one of only three in existence and valued at about \$10,000.

McCormack Breaks Another Record

Memphis.—John McCormack keeps on making music history throughout the south. On the evening of March 16, 6,000 people gathered in the new \$2,000,000 auditorium here to hear him. Inspired by the enthusiasm of the crowd, he gave one of his finest recitals and was wildly cheered at the end. Incidentally, Mr. McCormack stated that from the standpoint of acoustics, the Memphis auditorium is the best large hall which he has ever encountered.

Violinist Stops Traffic

Elinore Whittemore, young American violinist, playing recently at Lancaster, Pa., caused some unintentional trouble. Here is the way it is described in the Lancaster New Era:

Miss Whittemore was in the Colonial studio of radio station WGAL, operated by the Lancaster Electric Supply and Construction Company. The studio is located in the Troup Music House, West King Street. There the violinist was playing for the radio fans.

The scene changes. At the intersection of Queen and Orange Streets, an ardent radio fan decided to experiment with a new portable receiving set. He unfolded his wires, tuned in on WGAL and behold, it worked. He plugged in on a miniature loud speaker and in less time than it takes to tell the story he had attracted a crowd. Clearly came the notes over the air from Miss Whittemore's violin, greater grew the crowd.

Finally the audience on the outside swelled to the point of blocking traffic and the police came. The policeman pondered, apparently he, too, was lured by the magic music of the violin. The officer remained to listen until the crowd became too great. Then the radio fan "signed off," folded the set and was gone.

Chicago Opera Artists Leave

On board the S.S. Leviathan, leaving last Saturday, were Giorgio Polacco, artistic director of the Chicago Civic Opera, with his wife Edith Mason Polacco. They will return here in May and spend the summer in this country. Charles

MUSICAL COURIER

Hackett, tenor of the same organization, also sailed, accompanied by Mrs. Hackett and their daughter, Carola. Mr. Hackett will sing extensively in Europe in opera previous to taking his summer rest. Olga Farrai, prima donna of the Chicago Opera, also left. Miss Farrai will go to Italy to study some roles in Italian and will sing at the festival of the I. S. C. M. at Venice in September. Henry Weber, the young American conductor with the same organization, also sailed. Among those who went down to see the artists off were Herbert M. Johnson, general manager, and Roberto Moranzone, conductor, who will sail this week.

Sailing the same afternoon on the Conte Rosso for Italy were Rosa Raisa and her husband, Giacomo Rimini, both of the Chicago Company. Mme. Raisa will go at once to Milan to sing at La Scala in Nerone, the posthumous Boito opera in which she made such a hit last season, and she will also sing there in Il Trovatore.

MUSICAL COURIER READERS

A WORD IN DEFENSE

To The Musical Courier:

Mr. Henri Zay, in his letter of March 7, has encircled my statement in my letter of February 12 in the MUSICAL COURIER, and has concluded by stating the exact fact which I had expressed. In the letter of February 12 I took exception to Mr. Zay's having spoken of the physician as "mechanical" and suggested that "technical" should have suggested itself instead. Now Mr. Zay accuses me of not understanding that "technical" is a word of "far more comprehensive" meaning than "mechanical"—my exact reason for having suggested its use in the above instance.

I do not retract one word of all that I said in defense of the physician. My late father was a specialist in Neurology, my brother also is a physician, and since my whole life has been spent in a medical atmosphere, I am not ignorant as to the character of that profession. It is quite evident that Mr. Zay, for some reason, is at odds with the medical profession. Can it be because of his "songo-therapy," by which he guarantees to cure all the ills to which flesh is heir, from nodes on the vocal cords to consumption? Yea, he goes a step farther and banishes the pulpit. He can "guide the human soul," and speaks with contempt of the "paid" preacher, because that gentleman's sermons reach most people principally on Sundays (although his religious influence is constantly felt throughout life), while Mr. Zay's "soul forces" must work overtime. One could never complain that Mr. Zay fails to give expression to his (?) "Ego" in public print.

Mr. Zay states that I am a pupil of Mr. Zerffi, a fact which I am proud to acknowledge. After having studied the greater part of my life and having taught singing for eleven years according to Mr. Zay's ideas (for I firmly believed in him during much of that time, owing to his book, which so well expressed the method under which I had been trained), I became weary of mystery upon a subject so vital to musical humanity, and upon having read many of Mr. Zerffi's excellent articles dealing with the voice, in the MUSICAL COURIER, I became convinced that Mr. Zerffi had arrived at the real, concrete truth with regard to the voice. I opened a correspondence with Mr. Zerffi and his letters proved his deep knowledge of the voice from every angle, so I arranged to study with him. After a year under his tuition, I am now applying his practical, common sense principles in my own teaching and I take pleasure in assuring all teachers that the results which I am obtaining are the most gratifying of my whole experience. It is absolutely absurd to imagine that one can not use one's "soul forces" to the fullest, in interpretation, when one is given entire ease and perfect freedom, by a faultless technic in tone production. The power to interpret is completely liberated and singing is far from "mechanical" as to expression, when one has really studied with Mr. Zerffi. He is truly a great master of the whole subject of singing.

(Signed) EDNA BISHOP DANIEL,
Washington, D. C.

MODERN EARS

To the Musical Courier:

I have read the italic editorial, Modern Ears, in the current issue of the MUSICAL COURIER, with much satisfaction. Whoever penned the piece is possessed of an extraordinarily fine insight and more than an adequate sense of proportion for dealing with the mushroom cacophonists. As this writer has pointed out, only an educated taste will be capable of weeding out the toadstools. A realization of the necessity of an educated taste must first, however, be popularized; after that, the public will make its own differentiations. Unfortunately, it is not a simple matter to patronize the public, which prefers to pursue its entertainment along the lines of the least resistance, and without too much mental effort. But once aroused, the dependability of the public is absolute.

It is to be hoped that the article in question may be read by every concert-goer, and that the search for truth in the logical development of modern music will continue to a fruitful result.

Sincerely,

(Signed) MORTIMER WILSON.
227 Riverside Drive, New York City.

Rubinstein Club White Breakfast May 9

The regular Annual White Breakfast of the Rubinstein Club will be held as in former years in the Grand Ball Room of the Waldorf-Astoria.

Music Supervisors to Meet

The Music Supervisors' National Conference will hold its eighteenth annual meeting at the Baltimore Hotel, Kansas City, Mo., March 30 to April 3.

Bachaus Sailing for Havana

Prior to sailing for appearances in Havana on March 29 and 31, William Bachaus gave a recital in New Orleans on March 21.

TUNING-IN WITH EUROPE

Who will rush to the defence of musical art in the face of the audacious assaults being made by the jazzists? Encouraged by our critics, these good people have discovered their "historic mission" and are openly challenging people to forsake the straight and narrow path of virtue for the open road of vice. Just listen to this:

"Only a small percentage of the people who support the 'arty' arts really enjoy them."

"If there must be snobbery about the arts, let us be snobs about the lively and amusing arts. It will repay many times more than the exalted sense of superiority with which we strive to cloak ourselves as compensation for the deadly hours of boredom we spend with some of the 'arty' or fake arts."

"At many concerts, most opera, some classic dances and nearly all pageants, the spectators are suffering, and burning incense before the 'arty' arts."

Thus the "Savoy Orpheans," London's de-luxe jazz band, in their Queen's Hall program, which, by the way, is more "arty" in its get-up than any symphony program I have ever seen. Now of course this propaganda would be very innocent in itself, for just as a Republican meeting always draws a Republican audience, the Democratic oratory is usually wasted on Democrats, so the jazz sermon is reaching chiefly the jazzists, who do not need converting to any sort of iniquity.

But the musical wise men who have made these folks self-conscious about themselves are actually attracting "highbrow" audiences to their concerts; and among these there is always a proportion of half-converted music-lovers, the candidates to the real music joys, who must need go through a period of mental effort which can easily be mistaken for boredom. The doubting Thomases, then, see their doubts confirmed by the highest authorities. "We knew it all the time," they will say; "we were bored, and now we need not be ashamed of it."

Over the above blurb (with much more of the same tenor) they read the names of distinguished critics; and under it—I hardly believed my eyes—they see the names of famous musicians, including Kreisler, Heifetz, Stokowski, Chaliapin, Melba, Hempel, and Sir Landon Ronald, as "patrons" who are presumed to approve of the new doctrine. Of course they don't; that would be committing professional suicide. But it would help to set matters right if one or two of them were to repudiate it, and come to the rescue of "arty" art.

Bernard Shaw, by the way, who was also asked to "patronize" the show, refused, saying that "he never patronized anything, and it would be of no use if he did, for people can read lists of Patrons without paying." There is food for thought in this; but has Mr. Shaw ever thought of the advertising value of the mere juxtaposition of names?

Of course none of this proves or disproves the greatness of London's Academy of Jazz. What proves it conclusively are the statistics cited in its program. The "stars" of the band have traveled 110,000 miles to come together in this great symposium. They tested 7,800 tunes to find the 200 worthy ones. More than 3,000,000 of their records have been sold in ten months (this is dangerous!).

What the program does not reveal is that the distance traveled by the trombone slides in both directions would, if placed end to end, reach to the Antipodes; that the same comic exchange between the first saxophone and the first violin has drawn laughs from 2,000,000 persons; and that the horn-rimmed spectacles of all the piano jazzists of all the bands, if rolled into one would equal a complete set of tires for one Rolls-Royce (which every man in the band can afford to own).

While we are on the subject of jazz, it is comforting to read the following judicial exchange in a London police court a few days ago, when a jazz musician was arraigned for some (extra-professional) moral delinquency. Thus the newspaper report:

"He is one who makes those noises at dances which they call music," explained Mr. Freke Palmer, the solicitor.

The magistrate (Mr. Hay Halkett) agreed that it was certainly not music.

"And the defendant plays the saxophone," said Mr. Freke Palmer, "which is the worst instrument of the lot."

Mr. S. V. Hill, another solicitor, said he heartily agreed that they were horrible noises.

One can trust the guardians of British justice to keep their heads level, even in matters of art. We hope the delinquent got all that was coming to him.

French criticism from the Cote d'Azur (concerning Mme. Tannhauser, who sang Zerlina in a production of Don Giovanni given in Nice by the pupils of Jean de Reszke): "Toute la salle avait pour elle les yeux de Don Juan." Neat, eh?

C. S.



METROPOLITAN SOPRANO A DOG FANCIER.
Maria Jeritza, of the Metropolitan Opera Company, with her grand champion short tailed dachshund, Burschel v. Hoferheim. This dog is the champion of four central European countries and is now visiting America for the first time. Mme. Jeritza calls him "Burschi."



© George Maillard Kesslere, B. P.

Leonard Liebling in the New York American, March 10, 1925:

No vocal artist on the concert platform today approaches his tasks with more love, earnestness or devotion of every personal resource.

Deems Taylor in the New York World, March 10, 1925:

His singing of "O Tod, wie bitter bist du," in particular, was one of the loveliest bits of singing that I have heard this year.

Ernest Newman in the New York Evening Post, November 10, 1924:

His voice is an exceptionally fine baritone instrument which he uses with intelligence, ease and grace.

William J. Henderson in the New York Sun, March 10, 1925:

It was an achievement beautiful in its dignity, its simplicity and its depth.

H. T. Parker in the Boston Transcript, January 5, 1925:

He is one of the deservedly illustrious singers of this musical day and generation.

Victor Records

Management: WOLFSOHN MUSICAL BUREAU

REINALD ON AMERICA—

The Boston American, January 5, 1925:

Reinald Werrenrath is one of the finest artists appearing on the concert stage.

Glenn Dillard Gunn in the Chicago Herald-Examiner, November 17, 1924:

Reinald Werrenrath, best of all concert baritones.

The Chicago Daily News, November 17, 1924:

Always an interpretative artist of the first rank.

Philadelphia Record, November 13, 1924:

To hear him sing an aria or a simple song means to experience from either every beauty of intonation, every perfection of phrase, every delicacy of feeling or dramatic intensity dreamed of by the composer.

Philadelphia Bulletin, November 13, 1924:

He is a thorough artist, of rare versatility, distinguished style and artistry in the fluent use of a beautiful voice, notable for richness, sympathy, and excellent volume and range.

Washington Daily News, December 6, 1924:

America should be proud of Reinald Werrenrath. He demonstrated more forcibly than ever the qualities which make him her preeminent native-born artist.

Cincinnati Times-Star, January 14, 1925:

For voice in its sonority of baritone range and fine deep color it would be difficult to match Mr. Werrenrath. And for the simple undefiled art of song itself there are few who can approach this American artist.

Indianapolis News, February 21, 1925:

His prestige, as well as his popularity, is based on the fearless distinction of his art. . . .

Birmingham, Ala., Age-Herald, January 16, 1925:

Werrenrath has been called America's greatest baritone and those who heard him last night were willing to concede the honor to him.

Winnipeg Evening Tribune, November 22, 1924:

The incomparable Werrenrath—a welding of a wondrous voice and a consummate artist.

Lancaster, Ohio, Gazette, November 7, 1924:

Reinald Werrenrath gave to his hearers undreamed of vision of the artistic heights which a human voice and a human mind may reach.

Meadville, Pa., Tribune-Republican, October 18, 1924:

Mr. Werrenrath is said to be the greatest baritone in America today, and the local music lovers were as a unit in the belief that he has well earned his title.

SEASON 1925 - 19

WERRENRATH

WO CONTINENTS

—EUROPE

Nashville, Wis., Daily Gazette, October 21, 1924:

Without question Werrenrath is the foremost baritone in America today.

Cleveland News-Bee, December 13, 1924:

Master of the voice is Reinald Werrenrath.

Petersburg, Fla., Times, January 24, 1925:

Possessing a voice of rich timbre, marvellous texture, as well as extraordinary powers, combined with an artistry of the sincerest beauty, Werrenrath was magnificent.

Oklahoma City, Okla., Tribune, October 25, 1924:

As the years go by Werrenrath's popularity grows more and more—many in the audience were moved to tears by the nobility of his service.

COPENHAGEN

National Tidende, July 3, 1924:

Mr. Werrenrath proved to be an exquisitely tasteful and musicianly singer. His baritone is smooth and beautiful in tone, his pianissimo being especially enticing.

T., July 3, 1924:

He is an artist from top to toe. His delivery bears the print of the surest musical culture. His piano is exquisite. In short, he is a singer who is able to hold his own anywhere.

Copenhagen, July 3, 1924:

He proved at once that he was a singer on big lines, a considerable artist who has mastered his art. When the program ended it seemed as though the applause would never stop.

Denmark, July 3, 1924:

Mr. Werrenrath is an artist who at once commanded the attention of his audience—with a beautiful voice of a soft, sonorous tone. And how the man has mastered his repertoire! He is such an artist as the great world produces and demands.

Københavnske Tidende, July 3, 1924:

It was fine singing, sure, authoritative and noble in its expression.

Copenhagen, July 3, 1924:

In Mr. Werrenrath we made the acquaintance of an exceedingly sympathetic and cultured singer with great taste and artistic moderation. He sang himself into the hearts of his listeners and scored a great success.

Denmark, July 3, 1924:

Mr. Werrenrath conquered his audience decisively by his unaffected sympathy, his splendid voice, and his vocal abilities, all united in a particularly American form, which goes right to the heart through its direct sincerity.

NOW BOOKING

EA Inc., 250 West 57th Street, New York City

Steinway Piano

LONDON

Daily Telegraph, June 5, 1924:

It was a pleasure all too rare to hear such singing as Mr. Reinald Werrenrath gave us at his recital in Aeolian Hall on Tuesday, for at his best this singer is master of his art.

The Times, June 5, 1924:

We were glad to welcome again Mr. Reinald Werrenrath's fresh ringing voice and carefully thought-out songs at the Aeolian Hall on Tuesday last. Mr. Werrenrath's phrasing is his strong point—great long phrases held easily through to the end—which makes us all feel at our ease.

Daily Express, June 9, 1924:

It was good to hear such fine declamation and sureness of intonation.

Daily News, June 4, 1925:

Mr. Reinald Werrenrath, an American baritone, had a success at Aeolian Hall last night. He used his voice with admirable effect in the Four Serious Songs of Brahms, and commanded an excellent legato.

Daily Graphic, June 16, 1924:

Mr. Werrenrath sang "Caro mio ben" beautifully, and gave us some charming folk-songs.

PARIS

Comœdia, June 19, 1924:

Mr. Werrenrath possesses a strong baritone voice of extensive range and well-modulated. He uses it skillfully and with proper expression.

Journal des Débats, June 14, 1924:

Mr. Reinald Werrenrath comes to us from the United States, where he has earned many laurels. His baritone voice is flexible and beautiful, with a most easy delivery in the upper register.

Le Minstrel, June 27, 1924:

Mr. Werrenrath, the American baritone, possesses a quality which one rarely encounters. His voice is of exceptional flexibility. The program, one of almost disconcerting range, revealed in Mr. Werrenrath a vocal power worthy of the opera.

Chicago Tribune (Paris Edition) June 13, 1924:

Everything Mr. Werrenrath does bears the stamp of intelligent, studious thinking. He combines brains with a beautiful voice, and it goes without saying that the product is one which his public never gets enough of.

March 26, 1925

UPON PUBLISHING YOUR OWN SONGS

By Mary Graham Connell

[Mary Graham Connell is a Philadelphia woman well along in the seventies, and almost totally blind. In conditions under which most of us would be content to sit in a corner with folded hands, Miss Connell's active mind drives her to writing articles, although her pen is guided only by her sense of feeling, as she cannot see the paper on which she writes. She was for many years a teacher and many former pupils, scattered through the East, are still much interested in her. It was at the suggestion of the MUSICAL COURIER that she prepared a brief résumé of her experience in publishing her own simple songs. There are, it appears, a certain number of verse writers and would-be composers who are determined at all cost to see their works in print (this, of course, does not refer to Miss Connell in any way). These persons frequently become victims of the so-called song pirates, who, for a fixed sum (most of which remains in the pirate's pocket) take their poor tune and have words made to it (or, vice versa, take their pitiful words and have a bad tune set to it), print a few scrubby copies of the resulting "song"—and that is all that ever happens. Time and time again the MUSICAL COURIER has warned against these pirates, and this article of Miss Connell's is published for the benefit of such persons as have this irresistible impulse toward publication, to show them how (if they must) they may print their own songs at small expense and with the prospect of a small profit instead of a large contribution to the song pirate's pocket.] —The Editor.]

Perhaps you have written a song and have neither the means nor the wish to invest time and money in an enterprise which will possibly bring you no financial profit. I can tell you no royal road to fortune, but I may be able to help you by my own experience, by showing you how to work so that you may gain more returns than if you had sold your manuscript outright to a publisher.

In the first place, are you willing to put pride in your pocket and ask your friends if they will take one of your songs after publication? To do this, make a few copies of your song to show these possible purchasers so that they will not feel that they are buying "a pig in a blanket." Secondly, are you sufficiently pachydermatous to be able to receive an occasional shower-bath without any serious results? And if you succeed you will have more returns than the merely financial ones; you will be thrown into contact with interesting people of whom you might never otherwise have heard, for there are many of these who are not celebrities. If no longer young, it may be the means of knitting severed friendships. Some of my most generous and ready responses were from pupils whom I had not taught or heard from for more than thirty years. Perhaps it is only fair to say that in the course of time the proceeds of each song were devoted to some special form of charity.

ACTUAL EXPENSES

Before deciding to "cross the Rubicon" it might be well for you to know something about the probable expense

of publishing for yourself. My first song was published in 1900 and was called *Farewell! Farewell the Sweetly Sad Refrain*. It contained four pages, two being in English words and two in French. There were 250 copies printed. The following items of expense are exact copies from my account book at that time:

For plates and printing	\$21.00
For French translation	5.00
For Copyright for English version	1.00
Stamps for above copyright10
Copyright for French version	1.00
Stamps for above copyright12

Total	\$28.22
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This edition did not pay for itself but the two editions that followed amply repaid for this. The next edition was printed in 1915 and consisted of 250 copies. The cost was:

For printing	\$10.00
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Slight alteration in title page	1.00
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Total	\$11.00
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The next edition was printed in 1918. Although not originally written for a war song it seemed very appropriate at this time when so many needed consolation at parting with their loved ones. The expenses of this edition were as follows:

For printing 1,000 copies	\$20.00
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For printing 250 extra copies of French version	4.00
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Total	\$24.00
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From this time on this song was sold for the benefit of the war sufferers and is still sold for some little French war orphans. One of the incidental pleasures attending the enterprise has been the letters received from French war widows and in one case from a little boy only five years old. The following memorandum represents the minimum and not the maximum of receipts for this song:

Money received before we entered the war	\$17.50
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Money received after that	97.49
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Total	\$114.99
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Expense involved	63.22
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Net profit	\$51.77
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This is far more than I would have received from a publisher had I sold it outright. The maximum for a song by an unknown writer is, I believe, about ten dollars, especially when there is not much probability of its becoming what is known as a popular song. After printing the last edition of the above song the cost of printing soared up and continued high until some years after the war was over. I was advised not to print any more songs until it came down, which it did eventually. In 1921 I published *Cheerfulness*; it had only one verse. I set it to a melody which I tried to make suit the words, but

alas! By this time failing eyesight made it impossible to write down the music. After going from one person to another to find someone who could and would do it at a reasonable price, I came across the right person in every particular. I have received more of what I have previously designated as cold water showers on account of this song, both before and after publication, than on account of any other. But a singing teacher in a high school at last taught it to the girls after the regular lesson, and when I heard them singing it and laughing gaily, I decided that it was "singable" and worth printing. The receipts from this song have been somewhere over \$47 and the cost of printing 500 copies and getting the copyright was \$21.35, so that the profit has been over \$25. I have not counted in the expense of having the music written down, as I hope that others will not have to do that.

The third and last song is called *The Glad Reunion* and although it was composed with no idea of "Mother's Day," after it was published several of my friends said that it would be appropriate for that day. It was therefore sung as an anthem by the soloist of a church on the second Sunday of May last year. I shall be very glad to send copies to any one who will do the same this year. It was published in 1922, there being 500 copies; the receipts so far have been about \$43 and the cost of printing and copyright has been \$32.10, so that the profit has been over \$10.

A LITTLE ADVICE

And now a word for those who may not for some reason be able to write their own music so that a printer will fully understand it. In making your selection do not go to any ordinary musician or teacher. He must be an expert in this particular line and must be able to take down without bungling your music as you play a few bars at a time and go over it until you are satisfied that it is your own composition and not his. He may help you out with the accompaniment, but if so you should state in the printed song that it was arranged by him; and be particular to have a distinct understanding as to the amount to be paid.

The greatest difficulty I had to encounter was having my songs introduced to the public by singers of some reputation, and indeed it seemed like an almost insurmountable one. I had much less trouble in selling them. I found the leaders of small orchestras attached to hotels and restaurants much more obliging than the singers to whom I had written. Perhaps it may have been because a personal interview is apt to be more effective than a letter or note. It might be considered invidious to say that most, if not all of them were of foreign birth or extraction. They were with few exceptions courteous and appreciative, and there is no joy quite like that of hearing your own music played in this way. Then it gives you a wider outlook into life to be thrown into contact with men from some far off country—men who are doing their part, however small, in trying to make this as musical a country as their own.

Perhaps in entering upon this enterprise you may have some advantages that I do not possess; you may have a good strong voice, not cracked with age, and plenty of nerve. If this is the case, you may be able to do a great deal toward introducing your song. The story goes that

"Mr. Denton is an American pianist of fine and serious attainments. His playing bases itself primarily upon musicianship and intelligent interpretation. His serene and finished readings pleased an interested audience deeply."

New York American
(Leonard Liebling)

* * *

"His concert was unusual because it had logic, unity, and distinction of style; because its program was out of the common; because it did not attempt too much, and accomplished its plan with skill and completeness. Mr. Denton played with delightful clarity, with a musically sense of contrast and style, with fluent and assured technic."

New York Herald Tribune

* * *

"Whatever music Mr. Denton undertakes to play is always presented with musically taste. The works in which he performed were admirably interpreted."

New York Sun

* * *

"To perform three concertos with ever-increasing brilliancy was the achievement of Oliver Denton."

New York Post

Dignified and lofty music . . . an American pianist of fine and serious attainments."

—New York American, Leonard Liebling.



OLIVER DENTON

In a Special Program of THREE PIANO CONCERTOS WITH ORCHESTRA

PROGRAM

Concerto in E major.....	Johann Sebastian Bach (1685-1750) with string orchestra
Concerto in D major, Op. 21.....	Joseph Haydn (1732-1809) with string orchestra, two oboes and two horns
Concerto in B flat major, Op. 19.....	Ludwig van Beethoven (1770-1827) with string orchestra, one flute, two oboes, two bassoons and two horns

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"He brought to the interpretation of Bach his substantial equipment as a pianist, an obvious appreciation of form, and straightforward musical style. Each movement was given its proper style, the music was permitted its normal expression according to the indications of the composer. In other words, Mr. Denton proved his sincerity and the depth of his musicianship by refraining from anything that could come between the audience and the composer."

New York Times

* * *

"Mr. Denton's auditors received him with steadily mounting cordiality, which eventually became so insistent that he was obliged to play the Rondo of the Beethoven Concerto as an encore."

New York World

* * *

"This was an agreeable undertaking. One could focus on the piano, revel in the fluency and charm of the music."

New York Eve. World

* * *

"Mr. Denton has played few things better in recent years than the Hungarian Rondo of the Haydn Concerto, the breezy sparkle of which he caught delightfully."

New York Telegram-Mail

one of the most popular songs of this age was rejected by publisher after publisher, and year after year, until the composer, discouraged, but, like Columbus, not hopeless, took the matter into her own hands. She not only published her song but introduced it to the public herself by going around from one place to another and singing it to as large an audience as she could find. She had faith in the merits of this song and that is half the battle. I hope that some of my readers may be able to follow her example and reap splendid results.

Os-ke-non-ton Sings to Capacity Audience in London

Joseph Regneas has just received a cable from his pupil, Os-ke-non-ton, reporting the success of his London recital on March 17. The cable reads: "Capacity house, splendid success." This means that there will be another London recital as soon as the Indian singer's engagements in the English provinces will admit of it, to accommodate those who were unable to get seats for the first recital, as well as the many who are sure to be attracted by his latest success.



OS-KE-NON-TON.

This is the first time in history that a full blooded American Indian has toured the United States and Europe with a legitimate program of classic songs and has been able to arouse his audiences to such a pitch of enthusiasm. This is due to an uncommon combination of facts—a man of splendid physique, genuine magnetism, and endowed with a voice of great natural beauty, thoroughly trained, used with complete technical control.

With this is a program that is novel, interesting and contrasting uplifting, cultural and educational. And perhaps most of all, the guidance of so highly qualified a teacher as Joseph Regneas, who through his own experience knows when and how to present an attractive and finished product and to arrange programs and details in such a manner that the artistic ability and training of the artist and his natural endowments will be presented to the public in the most effective manner. Os-ke-non-ton is reported by his New York manager to be in much demand for the coming season.

An Excellent Program at Duval Studios

The musicales given from time to time at the studio of J. H. Duval, Metropolitan Opera House Building, are always delightful, but the one of March 22 was particularly fine and aroused genuine enthusiasm among the large number of guests. Mr. Duval has a number of artist students, whose voices and accomplishments redound greatly to his credit.

The entire program on Sunday was given by Madame Sylvania and Allan Prior. Madame Sylvania recently returned from Europe, having had unusual success in Italy in the roles of *Traviata*, *Lucia*, *Gilda* (*Rigoletto*), *Marguerite* (*Faust*) and *Juliette* (*Romeo et Juliette*). Mr. Prior is singing the lead in the very popular operetta, *The Love Song*, now at the Century Theater. He has also had considerable experience in opera in Australia, Italy and England. Madame Sylvania and Mr. Prior were heard first together in the duet and arias which comprise the last half of the first act of *La Bohème*. They sang this beautiful, melodic music with dramatic intensity, sympathy, artistry of style and splendid ensemble. The two singers were vociferously acclaimed at the conclusion. Madame Sylvania also offered several solos: *Ah! Love, But a Day and Ho!* Mr. Piper, besides the aria, *Ah, Fors e lui*, from *La Traviata*. This young artist possesses a brilliant soprano voice of excellent range, clarity and power. She is also endowed with true musical feeling and attractive personality. Mr. Prior was heard alone in the lovely *Mattinata* by Leoncavallo, which he rendered exquisitely. His dramatic tenor voice, resonant, clear and freely produced throughout the entire register, is of unusually fine quality and it is not to be wondered at that he is making a real hit in the *Love Song*. The enjoyment given by these two artists was unmistakably evidenced in the spontaneous applause after each number. Gertrude E. Clarke's accompaniments deserve special commendation. In the operatic number she gave splendid support, playing with orchestral effect.

Benefit Concert for Greek Refugees

In aid of the Greek refugees who were expelled from Turkey through orders of Mustapha Kemal Pasha many of whom are in dire distress, Mme. Marica Palesti, former leading prima donna soprano of the Moscow Opera House, will give a concert at the Waldorf-Astoria Hotel on Wednesday evening, April 1. The Greek minister, Mr.

Simopoulos, Consul General Mamanos, Ery Kehaya, president of the Standard Commercial Tobacco Company, and Mrs. Kehaya, and Prince Dimitri of Russia, will be among the patrons. Mme. Palesti will render a special program in five languages, including her native Greek and Russian.

Francis Moore Gives Program

The spontaneous and enthusiastic applause which greeted Francis Moore was proof conclusive that the program he presented at the Studio Club on March 20 was thoroughly enjoyed. The varied and contrasting selections chosen by the pianist included numbers being studied by many of the students who listened to the program, and therefore to them were doubly interesting. There was the beautiful Gluck Melodie, the gavotte in B minor by Bach, two numbers by Seibert—Minuet and At the Frog Pond—Moszkowski's The Juggler, Rachmaninoff's prelude in G minor, Cyril Scott's Irish Dance, some Chopin and Schumann, as well as Guion's concert arrangement of Turkey in the Straw. Mr. Moore is a well known concert artist, coach, and teacher of piano. He plays with ease and accuracy, having brilliant technic. His playing also is marked by assurance, poise and style, and his careful phrasing, clarity and judicious pedalling give finish to his work.

Hutcheson to Play at Memorial Concert

Ernest Hutcheson is one of the artists who will take part in the memorial concert for Mae Davis Smith, which will be given in Buffalo, April 14, under the auspices of the Buffalo Musical Foundation. On this occasion Mr. Hutcheson will play the Bach triple piano concerto in company with Olga Samaroff and Ossip Gabrilowitsch.

Alice Garrigue Mott Artist on Tour

William R. Chapman was so much impressed with the fine art of Walter Mills when he sang recently for the Rubinstein Club, of which Mr. Chapman is the musical director, that he proposed a tour of Maine for the baritone. A contract was signed immediately for eighteen concerts under Mr. Chapman's direction, beginning March 15. Mr. Mills is a product of the Alice Garrigue Mott vocal studios. Mr.

Chapman has the highest praise for the training which Mme. Mott gives her pupils, and as a result he has many times been instrumental in presenting Mott artists before the public. Singers from these studios have appeared in opera, concert, recital, with orchestra and at functions of various kinds.

DAYTON WESTMINSTER CHOIR

Principal Points of Spring Tour:

Indianapolis.....	Monday, April 13th
Chicago.....	Tuesday, April 14th (Orchestra Hall)
Detroit.....	Saturday, April 18th (Orchestra Hall)
Cleveland.....	Monday, April 20th (Masonic Temple)

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ELENA BARBERI

Elena Barberi, the young Italian-American pianist, firmly established herself as an artist of great accomplishment, after three recitals given in Aeolian Hall on the evenings of November 9th, 23rd, 1924, and January 11th, 1925. The Musical Reviewers of the City of New York, by their comments, have placed her in the rank of all the piano virtuosos that are now appearing on the concert stage in this country.

The New York Times, November 10th:

"Elena Barberi, a young Italian-American pianist, gave the first of three Sunday evening recitals at Aeolian Hall last night. This ambitious cycle she largely justified at the outset by some uncommonly vigorous piano playing and command of classic and modern periods."

The New York Herald-Tribune, November 10th:

"Elena Barberi, a young Italian-American pianist, gave the first of three recitals, with a classical group ending with a Beethoven sonata. Miss Barberi showed ample technical skill and vigor in a promising performance."

The New York Sun, November 10th:

"Miss Barberi is an artist of strictly feminine type, sensitive in her appreciation of color and tone. In fact, in the Bach prelude, her style was singularly her own. She was much liked by her audience."

The Telegram-Mail, November 24th:

"Miss Elena Barberi gave in Aeolian Hall last evening the second in her series of three recitals of piano music. Miss Barberi shows her Italian parentage in her feeling for the lyric in everything she plays. Her fingers are quick to seek cantilena, and under their caressing touch it really sings. She has a fine sense of the shape and accent of the musical phrase; her dynamic range is subtly graduated; proportion and perspective are instinct in her playing. At the same time it is never cerebral playing, but for all its controlled artistry is eminently alive."

The New York American, January 12th:

"Elena Barberi's third piano recital, which took place last night in Aeolian Hall, was interesting and diverse in its fare. Her performance of classics by Bach and Beethoven was notable for musicianship, sincerity and precise fingering."

Program 1st Recital

November 9th, 1924

Prelude in B Flat.....	Bach
Le Rappel Des Oiseaux.....	Rameau
Sonata in A Major.....	Scarlatti
Sonata Op. 31 No. 3.....	Beethoven
Prelude in C Sharp Minor.....	Chopin
Nocturne in F Sharp Minor.....	Chopin
Butterfly Etude.....	Chopin
Polonaise in A Flat.....	Chopin
Musette.....	Westerhout
Danza Mistica.....	Gilda Ruta
Concert Etude.....	MacDowell
Hungarian Rhapsody No. 3.....	Liszt

Program 2nd Recital

November 23rd, 1924

Harmonious Blacksmith.....	Handel
Andantino 2d Allegro.....	Rossi
Scherzo.....	Mendelssohn
Carnaval.....	Schumann
Etude (Staccato).....	Rubinstein
Chant D'Amour.....	Stojowski
Arabesque.....	Debussy
Concert Arabesques (Blue Danube).....	Schulz-Evler

Program 3rd Recital

January 11th, 1925

Gavotte in B Minor (Saint-Saëns).....	Bach
Capriccio.....	Scarlatti
Moonlight Sonata Opus 27 No. 2.....	Beethoven
Impromptu in A Flat.....	Chopin
Prelude in F Major.....	Chopin
Nocturne in F Major.....	Chopin
Scherzo in B Minor.....	Chopin
Six Waltzes.....	Braks
Die Jongleurin.....	Moszkowski
Rhapsody.....	Dohnányi
Scherzo.....	Ruta
Hungarian Rhapsody.....	Liszt

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NEW YORK

MASSACHUSETTS LEGISLATURE GIVES NEW ENGLAND CONSERVATORY AUTHORITY TO CONFER DEGREES

New York String Quartet Gives Memorable Concert—Germaine Schnitzer With People's Symphony—Recitalists Include De Almeida, Huitwitsch, Shaylor and Macbride—Jeritza at Symphony Hall

Boston, March 22.—Academic degrees are to be offered by the New England Conservatory of Music to qualified candidates in accordance with favorable action taken by the Massachusetts Legislature upon the Conservatory's recent petition for authority to confer certain musical degrees.

"For some time past," according to a member of the Conservatory's Directory Committee, "the question of granting degrees has been given serious consideration by the executive officers of the Conservatory. It is not to be denied that of late demand for such degrees on the part of students has greatly increased, due partly to the increasing emphasis placed upon their possession by academic and state authorities. Many colleges and universities now maintain regularly organized music departments, in nearly all cases accepting toward cultural degrees a certain amount of credit earned through their courses; while a number, including several prominent institutions, confer the degree of Bachelor of Music together with a special degree for School Music Supervisor's courses."

The requisite permission having been granted by the legislature, the officers of this music school, founded in Boston in 1887 and internationally known through its faculty, its fine plant, its curriculum, including the advantages of its orchestra, chorus and ensemble classes, have prepared a statement regarding the degrees in music which it is prepared to offer. This announcement is printed in full in an issue of the Conservatory Bulletin which appeared this week.

Beginning September 17, 1925, or with the coming school year, the Conservatory will offer four-year courses leading to the degrees Bachelor of Music and Bachelor of School Music. A pamphlet will soon be issued, setting forth the details of these courses. From this pamphlet the following information is here given in advance:

Briefly stated, the course leading to the degree Bachelor of Music constitutes an extension of two years' work in a major subject in advance of requirements for the diploma as they have been in force in recent years; together with advanced work in harmony, theory, counterpoint, etc., and the addition of numerous cultural courses in English, psychology, history, modern languages and fine arts, which are an essential part of the curriculum of all colleges of the first rank. Comparison of the Conservatory's present graduation requirements in the soloists' course, as far as musical subjects and advancement are concerned, seems to indicate that already they are nearly if not quite the equivalent of the musical courses required for the degree Bachelor of Music in our most prominent colleges. Adding two years of intensive advanced work to these, together with the liberal provision of collegiate courses, it seems certain that the degree Bachelor of Music when conferred by the Conservatory will denote an exceptionally high standard, a fact which will speedily gain general recognition.

It should be noted that the institution of courses leading to the degree will in no way affect the regular courses for the diploma of the Conservatory, which will be offered as heretofore.

The course for the degree Bachelor of School Music provides a full

year of work in addition to the very comprehensive three year course which became effective last September, and in which thirty-seven students already are enrolled. This three year course leading to the diploma, to be somewhat further extended next September in order fully to comply with the most exacting of state requirements, will still be offered to those who do not care to pursue the full four year course for the degree.

The collegiate department of the Conservatory will be opened with the following officers: George W. Chadwick, A. M., LL. D., director; Wallace Goodrich, dean of the faculty; faculty council—The director and dean ex-officio, and Arthur Foote, A. M., Frederick S. Converse, A. B., Charles Bennett and Stuart Mason.

NEW YORK STRING QUARTET IN MEMORABLE CONCERT

We are greatly disturbed. For many years chamber music has been our favorite form of music; and for about the same period of time our first love among the exponents of such music has been a justly celebrated organization that derives its name from a Swiss chalet, which shall be nameless here. But now we are shaken by grave doubts; we have heard a quartet that stirs us more. Not that we have discovered that our first love has feet of clay. Indeed, the thought intrudes that our insecure devotion may well be due to the absence of these earthly symbols. And notwithstanding the Shavim edict that there is no gentlemanly way of jilting an old love, we fear that further hearings of the New York String Quartet will make such a lapse from grace inevitable.

Messrs. Cadek, Siskovsky, Schwab and Vaska, who constitute this excellent ensemble, came to Boston for the first time on March 12, when they gave a concert in Jordan Hall. Opening their program with Smetana's vivid, auto-biographic quartet, *Out of My Life*, they gave it a performance of striking vitality. Individually and collectively their playing was marked by an unerring instinct for the melodic line by warmth of tone, by incisive rhythm. But irresistibly compelling was their ardent spirit that gave spontaneous voice to the romantic fervors of Smetana, his joys and aspirations and sorrows, and finally the dismal outlook when deafness cruelly overcame him. A more dramatic interpretation would be difficult to conceive—and all without any sacrifice of musicianship or finesse. Richly deserved was the vigorous applause that recalled them again and again.

Nor were they less effective in the ever beautiful quintet for piano and strings of Cesar Franck, which they played with the assistance of Ethel Leginska. To be sure, their style is better suited to the vigors and full-throated singing of Smetana than to the relatively spiritual ecstasy of Franck. And yet we cannot recall a performance of finer euphony and balance, of greater tenderness and emotional power.

Miss Leginska's contribution to this successful outcome was a highly important one. Essentially a soloist by temperament, she was sufficiently the artist to merge her egotism in the social soul of the ensemble, with gratifying results. Miss Leginska's contribution as composer to the program was her *Four Poems for String Quartet (After Targ)* which was well received.

GLADYS DE ALMEIDA PLEASES IN RECITAL

Gladys de Almeida, soprano, gave a recital here March 4, at Jordan Hall. With the musically tasteful and altogether sympathetic accompaniments of Henry Levine, admirable pianist of this city, Miss de Almeida was heard in a program that comprised the recitative and aria from Weber's *Inez de Castro*; a French group drawn from Aubert, Georges, Duparc, Hahn and Bax; a group of Spanish and Portuguese songs; and numbers by Horsman, Engel, Hageman, Watts, Griffes, Repper and Titcomb. The singer was

CONCERT RECORD OF WORKS BY SOME OF OUR BEST-KNOWN AMERICAN COMPOSERS

Ernest Harry Adams

A Leafy Way (Etching).
For Remembrance (Romance).
The Wind in the Willows.
Louisa Hopkins, Faletta Pianoforte School, Boston.
When the Leaves Turn Red (Autumn Sketch).
Japanese Dancing Girl (Ming Toy).
My Lady Daffodill (Sketch).
Dream Valley (Pastel).
Marie Barry, Faletta Pianoforte School, Boston.

Mrs. H. H. A. Beach

The Year's at the Spring.....Mme. Jeritza, Boston, Baltimore
Ah, Love, But a Day.....Helen Olson, Peoria
In Autumn, Danse des Fleurs.
Fireflies.
Scottish Legend.
Gavotte Fantastique.
(Pianoforte).
Katherine Gormley, Boston.

Robert Braine

Come to the Wildwood (Waltz Song).
Chandos Kimrey, Guilford College, N. C.

Gena Branscombe

God of the Nations.....Helene Cadmus, New York
Just Before the Lights Are Lit.....Franceska Kaspar Lawson, Pocomoke City, Md., Palmerton,
Philippines, Pa.
Krishna.....Helene Cadmus, New York
There's a Woman Like a Dewdrop.....Helene Cadmus, New York
I Send My Heart Up To Thee (Serenade).
Gladys Gilman, New York, Newark
Happiness.....Helen Gillett, New York
There Was a King of Liang.
My Fatherland.
(From "A Lute of Jade," song cycle)
Charles Flod, East Orange, N. J.

G. W. Chadwick

The Danza.....Marguerite Stuart, Guilford College, N. C.
He Loves Me.....Elsie Bishop, New York

Ralph Cox

To a Hilltop.....Marion Harding, Norwich, N. Y.; Eva McCullough, Selma, Ala.

Arthur Foote

The Night Has a Thousand Eyes.....Ida Geer Weller, New York
I'm Wearing Away.....Helen Olson, Peoria
The Farewell of Hiawatha (Baritone Solo, Male Chorus
and Orchestra). Bohemian Club, San Francisco

G. A. Grant-Schaefer

The Long-Tail Blue (Old Song).....May Peterson, Denison, Texas
Little David (Old Negro Song).
May Peterson, Chickasha, Okla., St. Paul, Minn.
Musie Bainjo (Creole Song).
Giles Scroggins (Old Song).
Charles Norman Granville, Yankton, S. D., Chicago
Calm Be Thy Sleep.....Martha Leach, Peoria
A Garden Romance.....Lorraine Prahl, Milwaukee
The Forest Court (Operetta in one act). Public Schools, Delaware, O.

Louis Edgar Johns

The Knight's Return.....John Gehm, Syracuse

Walter Lewis

A World of Song.....Rhys Morgan, Mansfield, Youngstown, O.

Edward MacDowell

Thy Beaming Eyes.....May Peterson, Los Angeles
Long Ago, Sweetheart Mine.
Ethel Grow, New York; Adele Blais, New York
A Maid Sings Light.....Franceska Kaspar Lawson, Fairmont, W. Va.
Merry Maiden Spring.....Alice Godillot, New York
Op. 40. Six Love Songs.
Op. 56. Four Songs.
Op. 58. Three Songs for Medium Voice.
Op. 60. Three Songs for Medium Voice.
Almon Knowles, New York.
Fair Springtide (from Op. 60. Three Songs).
Olive Nevin, Oswego, N. Y.

To a Wild Rose (from "Six Selected Songs").
Ada Viola Wood, New York

J. W. Metcalf

To a Swallow.....Helen Johnson, Guilford College, N. C.
A Tragic Story (Part Song for Men's Voices).
Orpheus Club, Los Angeles

Mary Turner Salter

The Sweet O' the Year.
Flora M. Keifer, Washington, D. C.
Alma Wrenn, Greensboro, N. C.

Robert Huntington Terry

Awake! Awake, My Love.....Suzanne Keener, New York
Lazin' Along.....Cecil Arden, Abington, Va., High Point, N. C.
Albert Almone, Baltimore.

Ward-Stephens

Summertime John C. Gehm, Syracuse
Separation Ernest Lamoureux, Boston

Claude Warford

Thy Heart's a Rose.....Joseph Kayser, New York
Twilight Fo' Dreamin'.....Virginia Warford, Chicago
Approach of Night.....Gladys Davey, Carmel, N. Y.; Mary Haase, New York

RADIO BROADCASTS

Leland Clarke

Into the Sunshine.....Olga Mansfield, Boston

Francisco Di Nogero

My Love Is a Muleteer.....Claire Lampman, Philadelphia; Jessie Mitchell, New York

Margaret Ruthven Lang

An Irish Love Song.....Mrs. Follis P. Gould, Boston; John Allen Spooner, Washington;
Mabel Walsh, Oakland.

Day Is Gone.....Mrs. Lord Hendrick, Buffalo

Gena Branscombe Tenney

Spirit of Motherhood.
Happiness.....Helen Gillett, New York.
A Memory.....Julie Ferlew, New York.
An Old Love Tale.....(Violin and Piano)
Julie Ferlew, New York.

Claude Warford

Life's Ecstasy.....Emily Hatch, Newark
In My Garden.....Joseph Kayser, Newark

(Advertisement)

A Summer Session

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"'CELLIST DELIGHTS AUDIENCE."

Boston Herald, Feb. 27, 1925.

DAISY JEAN

In Boston Debut, Jordan Hall, February 26, 1925

As a 'cellist she proved herself a performer of mettle. A full, free tone, fine vigor and evidence of true musical feeling marked an altogether admirable performance. . . . "Songs at the Harp" revealed Miss Jean as a singer of taste and ability, blessed with a voice of excellent quality, and as a harpist of adequate technique.—*Boston Post*, February 27, 1925.

Miss Jean played with sweet tone, finely musical phrasing and delicate sentiment. . . . She sang delightfully, with a voice of individual and lovely quality, well trained, with exceedingly good musical style. . . . The audience, large for a recital, liked it well. . . . To hear so unusual a concert and to applaud so diversified a talent as Miss Jean's was a pleasure.—*Boston Herald*, February 27, 1925.

Photo by Tanner & Davis

There are few musicians who can play the 'cello, an instrument so difficult of conquest, with beauty, emotional power, and technique equal to this young Belgian's . . . a noteworthy achievement. Miss Jean is both musical and musically.—*Boston Christian Science Monitor*, February 27, 1925.

Knowing exponent of her instrument . . . eloquent. Difficult reaches came true, and with ease; passage work high on the finger board presented no particular difficulty to her. . . . Her voice is of excellent quality, with some especially lovely soft high notes.—*Boston Transcript*, February 27, 1925.

Her program was probably the most unusual one offered during the current season. She played with a keen sense of melody and a musically feeling. . . . She sang with a very sweet voice, which gained richness and lustre from a French pronunciation as rare as it was delightful.—*Boston Globe*, February 27, 1925.

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ill-advised in her choice of pieces, since the program hardly offered an adequate test of her abilities. Nevertheless, it was easy to note that Miss de Almeida is the possessor of a pleasant voice of liberal range and that her singing is characterized by smooth legato, notably clear diction and musical intelligence. As an interpreter she is most effective in songs of pretty sentiment, of delicacy and humor. Miss de Almeida's charming personality contributed materially to the success of her recital. A friendly audience of large size insisted on many repetitions, including Pepper's song in the Spanish manner, *Carmencita*, which we commend by the way to producers of American revues as a potentially effective "number."

HAITOWITSCH AT COBLEY PLAZA.

Abraham Haitowitsch, the highly talented blind violinist, gave a recital, March 8, at the Copley Plaza Hotel. Ably assisted by Jesus Sanroma, pianist and accompanist, Mr. Haitowitsch disclosed his abilities in an interesting and well-varied program that included the Kreutzer sonata of Beethoven, Auer's effective arrangement of Lensky's beautiful air from *Eugen Onegin*, the Gypsy Airs of Sarasate, and miscellaneous pieces by Pergament, Rubinstein-Binder, Fibich, Brahms-Hochstein, Rimsky-Korsakoff-Kreisler and Ries. Mr. Haitowitsch renewed and deepened the favorable impression that he made here last season. The sonata was played with technical skill, a fine sense of design and compelling sincerity. He was equally successful with the lighter pieces of his program. A large audience applauded him vigorously throughout the evening.

GEORGINA SHAYLOR IN RECITAL

Georgina Shaylor, contralto, from the studio of Vincent V. Hubbard, gave a recital March 3, in Jordan Hall. With the competent assistance of Frances Weeks, accompanist, Miss Shaylor gave a pleasurable exhibition of her abilities as vocalist and musician in a well varied program comprising old airs by Scarlatti, Pergolesi, Horn and Spohr; lieder from Jensen, Tschaikowsky and Brahms; French numbers by Fauré, Pierne and Leroux, and modern songs in English by Carpenter, Shaw, Dunhill and Martin. Miss Shaylor has a fine natural voice of agreeable quality and generous range. Her singing is characterized by technical facility, musical intelligence and a quick sympathy for the emotional content of text and music. Indeed, this ready response to the dramatic significance of her songs leads to an occasional stressing of relatively unimportant details and to over-emphasis. Miss Shaylor errs on the right side, however, since feeling of any kind in young singers is a precious quality—to be cherished, and refined. She was cordially welcomed by a large, friendly audience.

JERITZA AT SYMPHONY HALL

Maria Jeritza, soprano of the Metropolitan, gave a recital on March 1 at Symphony Hall. She was assisted by Maximilian Rose, a talented violinist, and Emil Polak, her helpful accompanist. Her program included the arias, *Pleurez, mes Yeux*, from Massenet's *Le Cid*, and *Pace, Pace*, from Verdi's *La Forza del Destino*, and songs by Schumann, Brahms, Strauss, Delibes, Saint-Saëns, La Forge, Beach, and the inevitable encores. Mme. Jeritza requires the freedom of the operatic stage for her best work. She was, however, heard in Boston by an audience

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that filled every nook and cranny in the hall, that revelled in her charming aspect and took keen delight in her singing.

WINIFRED MACBRIDE PLEASES

Winifred Macbride, pianist, gave a recital, February 28, in Jordan Hall. The piece de résistance of her exacting program was the formidable sonata in F minor of Brahms, which she played adequately. Her other numbers—drawn from Chopin, Liszt, Schumann and later composers—gave her better opportunity to reveal her fine abilities as pianist, musician and interpreter. She has an admirable technic, she commands a good tone and has a keen sense of rhythm. Miss Macbride is also endowed with an unerring sense of the melodic line, which serves to make her playing enjoyable. She was heard and applauded by a warmly appreciative audience.

GERMAINE SCHNITZER SOLOIST WITH PEOPLE'S SYMPHONY

Germaine Schnitzer, pianist, was the soloist with the People's Symphony Orchestra at its seventeenth concert, March 8, in the St. James Theater. Miss Schnitzer played with her customary skill, musicianship and beauty of tone the symphonic variations of Cesar Franck. Her success was very great, with many recalls from an enthusiastic audience.

For purely orchestral numbers, Stuart Mason conducted the orchestra with his usual authority, taste and command of style in Beethoven's eighth symphony, Smetana's the Moldau, Lewis's symphonic prelude to Browning's tragedy, *A Blot on the Scutcheon*, and, for brilliant closing number, the colorful Spanish Rhapsody of Chabrier.

BEDETTI IN DEMAND AS SOLOIST

Jean Bedetti, solo cellist of the Boston Symphony Orchestra, is attracting more and more favorable comment throughout New England as the present season draws to a close. Mr. Bedetti has met with marked success wherever he has appeared, the reports coming back carrying nothing but the highest praise for his consummate artistry. Engagements recently filled are: Lowell, The Moses Greeley Parker Fund; Wakefield, The Wakefield Choral Society; Providence, R. I., The University Glee Club; Manchester, N. H., The University of Arts and Science, and under the auspices of many more clubs and societies of equal calibre. Aaron Richmond is his exclusive manager and he reports that the outlook for the coming season is especially bright. J. C.

Verdi Club Opera and Ball

The annual opera night of the Verdi Club and the ball of the Silver Skylarks took place at the Waldorf-Astoria Hotel, New York, on the evening of March 19. The Verdi Club, organized during the war, gave several Red Cross benefits at that time. The founder and president, Florence Foster Jenkins, has attained its present high musical prestige. As a token of their esteem, members of the club presented Mrs. Jenkins with a beautiful seed pearl necklace and pendant at the close of the program.

It is the custom of this organization to present a Verdi opera, this year's performance being *Un Ballo in Maschera*. The cast included Com. Fortunato de Angelis, as Riccardo; Elia Palma, baritone, Renato; Emilia Vergeri, soprano, Amelia; Claire Spencer, contralto, Ulrica; Oscar, Ethel

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Rosenthal, soprano, with Pierre Remington, basso, and Ernesto di Giacomo, as Samuel and Tom. Vocal honors were divided among this artistic group of singers, the arias being handled with excellent musicianship, true dramatic fire not lacking. S. Avitable conducted, with Maria Zerilli at the piano, and an excellent chorus lent support to the principals.

The second part of the program was, as usual, given over to tableaux vivant, the first of these being *Serenade de la noche*, posed by Rosa Ferrell Burks. This was followed by *La Bodega*, staged and designed by Mrs. Paul J. Keil, which merged into *El Gariotin*, a group of Spanish gypsy dances by Juan de Beaucaire and Mrs. Keil, who also presented *La Cruz de Mayo* (gypsy dances of Triano), in which they were assisted by ensemble dancers. Pygmalion and Galatea were posed by Meata Z. Wooster and Josephine Pauline.

Scenes from the Life of Benvenuto Cellini, with cast including G. D. Batchelor as Cellini, Emma Maak as the Queen of France, and Edward Mayforth as Francois I, in the visit of Cellini to Francois I; Mrs. Oscar Gemunder, as the Duchess in the second scene, and the Duke of Florence, Major John Crosby, in the third scene, afforded much pleasure to an enthusiastic audience. The Closet Scene from *Hamlet* was given with Alberta Gallatin as the Queen and Richard Hermit as Hamlet. This was followed by Madame Pompadour, posed by Florence Foster Jenkins, the founder and president of the club, who received an ovation, to which she graciously responded.

The unusual box and wall hangings were designed by Lily C. Mayer, in the style of Florentine illuminations, and the program book was a work of art as well, Mrs. Oscar Gemunder planning it. The title page was in colors, representing the Muses, Spirit of the Dance, and Flight of Skylarks; a notable inside page represented President Jenkins as Brunhilde, with spear and accoutrements. The boxes were full, and one noted many well known occupants, including representatives from the Army and Navy as well as social New York. Charles Trier was the stage manager for the tableaux and Ernest di Giacomo for the opera. Following the Verdi Club opera program came the ball of the Silver Skylarks, Orlando's orchestra playing for dancing.

HENRY G. WEBER

CONDUCTOR

Chicago Civic Opera Company

Endorsed by critics in Boston, Washington (D. C.), Pittsburgh, Pa., Cleveland, Milwaukee, as he had been previously feted by leading Chicago critics.

Mr. Weber, the youthful conductor, had much to do with the success. He dealt least happily, oddly enough, with such passages as made a call for poetry; he took them casually. Stirring music, music of climax and of sharp rhythm, like the march and the finale of the second act, he appeared to find most to his taste; he made it stirring. In music purely an accompaniment he showed a nice discretion, though, indeed, by undue noise he injured the effect of Tannhäuser's shout of his hope in Mary, and again he did not plan aright for Tannhäuser's outburst in praise of Venus. Mr. Weber, none the less, proved himself a conductor of ability and, still more, of promisingly hopeful talent.—*Boston Herald*, January 30, 1925.

Mr. Weber, a young Chicagoan of some experience in German opera houses, indicated a most promising talent for conducting. If the performance under his baton fell short of the final eloquence that sets forth the greatness of even the early Wagner, yet it must be set down to his credit that he was obviously master of the score and that he obtained excellent effects in the Venusberg music and in the march and choruses of the second act.—*Boston Christian Science Monitor*, January 30, 1925.

Weber's conducting was even, finished and responsible for the Chicago company has displayed. Stunning was the "Pilgrim's Chorus," with its off-stage effects.—*Pittsburgh Press*, February 18, 1925.

The opera was conducted by Henry G. Weber, only twenty-three years old. It was remarkable to see this youth conducting a score which tries men much older and more experienced. So far as this writer knows, Mr. Weber is the youngest conductor of grand opera.—*Boston American*, January 30, 1925.



Mr. Weber is an excellent conductor, with good control of his orchestra and musical ideas as to what to do with it. He is so young that there is a reasonable chance that his skill may in time become even more notable, placing him in the first rank of orchestral conductors.—*Boston Globe*, January 30, 1925.

For further feature last evening's "Tannhäuser," introduced to us, in the person of Henry G. Weber, a youthful American conductor who was plainly born to the baton. On the whole, Mr. Weber read Wagner's score with understanding and authority.

and with an enkindling enthusiasm. To be sure, after Mr. Koussevitzky and the Boston Symphony Orchestra, the music of the Bacchanale, also curtailed, seemed in the hands of this orchestra wanting in passion, glow and color, yet it was gratifying once more to hear these superb measures in the setting for which they were written.—*Boston Post*, January 30, 1925.

Chicago introduced a new conductor in young Henry G. Weber, and too much cannot be said for his native talent. He led easily and with great authority, and he was just as fine an accompanying conductor as he was in his preludes and interludes. The orchestra gave him immediate response.—*Pittsburgh Sun*, February 18, 1925.

A special word must be said of Henry G. Weber, conductor. He gave the score verve and sureness and he brought forth a mighty climax when one was desired. The orchestra responded brilliantly, and all in all it was the best "Tannhäuser" we have ever seen and heard.—*Pittsburgh Post*, February 18, 1925.

Henry G. Weber, youthful conductor of orchestra and cast, deserves special credit for the fine finish of his work and the nicety of balance between vocal and instrumental production.—*Washington Evening Star*, February 10, 1925.

A great deal of the credit goes to Henry Weber, 23-year-old conductor, who managed to achieve truly symphonic effects with the orchestra, and read the score devotedly, as if each note was dear to him.—*Cleveland Times*, February 23, 1925.

Mr. Weber, 23 years old, displays a depth of reading beyond his years. He is a master of climax and sharp rhythm.—*Cleveland Plain Dealer*, February 23, 1925.

MR. WEBER HAS BEEN RE-ENGAGED FOR SEASON 1925-1926

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METROPOLITAN OPERA

(Continued from page 5)
AIDA, MARCH 14 (MATINEE)

Aida was the matinee attraction at the Metropolitan Opera House on Saturday, March 14. The house was filled to capacity and there was a long line of standees, unable to get entrance. The spectacular picture and lavishness of the presentation of Aida never fails to interest even those persons who have been accustomed to going to the opera for years. Martinelli was the Rhadames and sang gloriously; he

was received, as has been the custom ever since his return after his illness, with a loud burst of applause and many recalls. Elizabeth Rethberg was the Aida and was vocally brilliant. Jeanne Gordon, who also was in particularly good voice, made a lovely Amneris. Giuseppe de Luca was Amonasro, always the finished artist, and Messrs. Mardones, Ananian and Paltrinieri completed the cast, with Phradie Wells as the High Priestess. The performance was again under the masterful direction of Tullio Serafin.

SUNDAY NIGHT CONCERT, MARCH 15

For the nineteenth Sunday night concert at the Metropolitan Faust was given in concert form with an excellent cast, together with the entire Metropolitan Opera chorus, orchestra and stage band. A good share of the singing fell to the lot of Armand Tokatyan as Faust, and he acquitted himself admirably, singing with sincerity and displaying his usual splendid musicianship. Jose Mardones was the Mephistopheles, and his interpretation of the role was marked by style and assurance. The music of Marguerite was entrusted to Thalia Sahanieva. Hers is a voice of lovely quality which she handles with skill. Charming Joan Ruth was the Siebel, and her fresh, clear soprano voice gave great pleasure, especially in the Flower Song. Others in the cast who aided in making the concert a success were Vicente Ballester (Valentin), Louis D'Angelo (Wagner), and Henriette Wakefield (Marthe). Bamboschek conducted.

DER FREISCHÜTZ, MARCH 16

Weber's melodious Der Freischütz was given its first performance this season at the Metropolitan on March 16, when

it was spontaneously applauded by a capacity audience. The cast of principals was excellent. Elisabeth Rethberg was the Agatha, a role in which her luscious voice of beautiful quality was heard to particular advantage. She sang with style and put an abundance of dramatic feeling into her portrayal. Queena Mario, too, did some fine singing and acting as Aennchen. She was charming, appealing and vivacious. Michael Bohnen made a most impressive Caspar, injecting into the role all the villainy which the part calls for. He also acquitted himself admirably vocally and won unstinted approval. Owing to the accident sustained by Curt Taucher in Siegfried, George Meader replaced the tenor as Max. This is a difficult role, and to it Mr. Meader brought the fine artistry which distinguishes all of his work. Others in the cast who contributed toward making the opera thoroughly enjoyable were Gustav Schuetzendorf, Carl Schlegel, James Wolfe, Leon Rothier, Arnold Gabor, Louise Charlotte Ryan and Laura Robertson.

The chorus was in excellent form and entered wholeheartedly into singing the music which fell to its lot. The orchestra, conducted by Artur Bodanzky, also gave a good account of itself in the playing of the score. Some beautiful dancing was done by the ballet. A word of praise should be added for the beautiful scenery used in the production of this opera.

PETRUSCHKA AND GIOVANNI GALLURESE, MARCH 18

The bill at the Metropolitan, on March 18, was the ballet, Petruschka, followed by Montemezzi's early opera, Giovanni Gallurese. If the order of the presentation had been reversed there would have been more people in the Metropolitan at the end of the evening. Petruschka remains the same striking work as ever, though one recalls that there was a spontaneity and freshness about the Daigileff company's representation which is not apparent at the Metropolitan. Bohn, much thinner than three years ago, is decidedly more effective in the title role than he was then. To the mind of this observer the Soudkine scenery is not as effective as the original set at the Metropolitan. It is so overburdened with color and detail that it confuses the eye. The costumes are gorgeous.

Giovanni Gallurese—despite the efforts of an excellent cast headed by Maria Mueller; Giacomo Lauri-Volpi, who was in unusually good voice, and Giuseppe Danise—again proved the champion bore among operas of this generation, for Gallurese goes back only to 1905. One wonders at the development of the composer, who, hardly more than five years after producing this thoroughly uninteresting and conventional score, was able to turn out a masterpiece like L'Amore dei tre Rei. The audience began departing by single units and couples before the first act was two-thirds over.

GÖTTERDÄMMERUNG, MARCH 19

For the last time this season Wagner's Götterdämmerung was given at the Metropolitan on the afternoon of March 19, before a full house, including many standees who endured the fatigues of nearly five hours on their feet for the sake of the enjoyment to be had from this most amazing of all products of man's mind. The more often one hears Götterdämmerung the more amazed does one become at the fact that it was ever created at all. No words are easily found to express this astonishing mental feat, no less, of persistence, not only of a gigantic talent but of an equally gigantic will power . . . This has all been said before, many times, but there are still people who fail entirely to grasp Wagner, class him along with the pygmies of art, and are vigorous in their expressions of individual likes and dislikes.

Except for the role of Siegfried, in which Laubenthal took the place of Taucher, the cast was the same as in earlier performances of the opera. Laubenthal was an attractive Siegfried, very youthful appearing, and quite the gay knight. The Hagen was again Bohnen, splendid both as actor and singer. Rarely does one see a more magnificent figure of a man on the stage, and a more powerful, better controlled voice is difficult to conceive. A sinister and malignant Hagen! Schorr made much of the role of Gunther—made the role of this weakling more appealing than it usually is. As Brünnhilde, Larsen-Todsen was even more impressive than at earlier performances, and rose to heights of tragedy in the second act particularly. Maria Mueller is a charming Gutrune, and sang the music beautifully, and the Waltraute of Marion Telva was impassioned and forceful. The Alberich of Schuetzendorf was as sinister as the Hagen of Bohnen, and full of the concentrated mystery, hate and bitterness that Wagner dreamed of. The balance of the cast was equally efficient, and perhaps never was a greater cast assembled for this work.

Bodanzky, the conductor, was given a well-merited ovation when he appeared at the beginning of the second act. The audience properly appreciated the fine mastery of the man in carrying the responsibility of such a complex, intricate and trying score upon his capable shoulders. The orchestra was very fine, and the chorus of men splendidly done. It hardly seems worth while to comment upon insignificant matters in the face of so much magnificence—but surely the three Norns were never intended to stand like statues while weaving the Thread of Fate (a rope it is in German mythology) in the first act, and though they sang the music well, the scene was not as impressive as it might be. And though the Rhinemaidens sang well too, their action was not of the appealing sort one expects. As to the scenic effects, they were beautiful; but the stage

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directions of Wagner were scarcely carried out in the last scene. However, let it be repeated, these are insignificant matters and the performance as a whole was as magnificent as may be.

ANDREA CHENIER, MARCH 20

The somewhat dull Giordani opera had another performance, March 20, in which all singers were cast as before, excepting Danise, who substituted for De Luca. Needless to say, Lauri-Volpi's beautiful voice and capable acting won him warmest applause. Elisabeth Rethberg sang the Daughter, her voice also sounding beautiful as always, and her acting entirely convincing. Kathleen Howard was the countess, and Ellen Dalossy the Mulatto, both capable, routined singer-actresses. The little that Mr. Tibbett had to sing was well done, and others concerned were Paltrinieri, Reschiglion, Didur, Bada, Picco, Telva, Ananian, d'Angelo and Malatesta, Conductor Serafin wielding the baton with accustomed authority.

Farmer Pupils in Recital

At a piano recital in Toronto, Can., given by the pupils of Cara Farmer and Enid Farmer Winfield, eighteen original pieces were played by the composers. Seven of these were



FLORENCE BAILEY.

by six-year-old Florence Bailey, who has had eleven months' study in the Effa Ellis Perfild System, beginning with the "Mother's Creative Course." Her reading at sight, chord playing, memorizing, etc., have kept pace with her composition work.

Davis Tendered Radio Contract

Ernest Davis, tenor, has the distinction of being the first artist on the Daniel Mayer list to be tendered a bona fide contract at a handsome fee for a complete song recital to be given for the radio audience which listens in nightly to the miscellaneous offerings of the WGY broadcasting station of the General Electric Company of Schenectady, N. Y. The concert will be held on the evening of April 16. Mr. Davis will address himself to the microphone and will sing a recital of songs in exactly the same manner as he would do on the stage of Aeolian Hall or any other concert hall in the country. The only thing missing will be the applause, but it is to be expected that the invisible audience will be no less gratified at this innovation by one of the biggest broadcasting studios in the East.

On March 20 Mr. Davis sang the tenor role in Cadman's opera, *The Garden of Mystery*, which had its first performance in Carnegie Hall for the Music Settlement series. Mr. Davis will appear in several festivals, including the one in Evanston, Ill., where he will sing the tenor part in Martha.

Reception for Mr. and Mrs. Koussevitzky

On the occasion of the last visit of the Boston Symphony Orchestra to New York, Mr. and Mrs. Henry Hadley gave a large reception on the evening of March 12 for Mr. and Mrs. Serge Koussevitzky, the conductor of the orchestra and his wife. The reception was held at the home of Mr. and Mrs. Hartwell Cabell and was attended by about sixty men and women well known in the New York music world. It was a very jolly party and there were informal musical contributions by Amy Evans, Fraser Gange, Mr. Hadley, and others.

Arthur Hartmann Arranges a Hit

Arthur Hartmann has made a violin arrangement of *The Flight of the Bumble-Bee*, the piece by Rimsky-Korsakoff which was so well liked by audiences of the Boston Symphony Orchestra and the New York Symphony Orchestra that both Koussevitzky and Golschmann were forced to break tradition by repeating it at the orchestral concerts. Mr. Hartmann also has had to repeat his arrangement of it wherever he has played it. Likewise Thurlow Lieurance states that his Little Symphony has played *The Bees* in Chautauqua at least two-hundred times.

Emily Stokes Hagar to Sing King Olaf

Emily Stokes Hagar will close her first season under the management of Annie Friedberg by appearing in concert in New York. On May 7 she will sing the soprano part in Elgar's *King Olaf* with the Columbia University Oratorio Society, Walter Henry Hall, conductor.

Leginska Advised to Undergo Operation

Physicians have advised Ethel Leginska, pianist, to undergo an operation for appendicitis. Miss Leginska said she "would try to find time" for the operation this summer. She played recently with the Syracuse Symphony Orchestra, appearing the following day in Chicago.

Robert Imandt in All-Bach Program

Robert Imandt, young French violinist, who has been heard several times in New York this winter, is to give an

MUSICAL COURIER

all-Bach program with orchestra at the Washington Irving High School, Friday evening, March 27. Sandor Harmati will conduct the orchestra of twenty which will assist Mr. Imandt. Raymond Bauman will be at the piano.

Reuter Introduces New Compositions

Rudolph Reuter, pianist, while possessing a comprehensive knowledge of the classical and romantic composers, has by no means slighted the compositions of living composers. Among the new compositions which Mr. Reuter has performed for the first time in America this season may be mentioned *Il Raggio Verde*, by Castelnovo-Tedesco; *Norrländ Scherzo*, Smidt-Gregor; *Two Sketches—Rain, Sunshine*, by Paul Tietjens, and *Paul Hindemith's Suite 1922 (March, Shimmy, Nocturne, Boston and Ragtime)*.

La Forge-Berumen Notes

On February 27 the monthly Noonday Musicales was given at Aeolian Hall, New York, by the La Forge-Berumen Studios. Those who gave the program were Madeleine Hulser and Edna Bachman, sopranos; Loraine Adams, Florence Barbour and Evelyn Smith, pianists. The program featured a group of Mexican songs arranged by Frank La Forge, namely, *O Ask of the Stars Beloved*, *Little Star*, and *En Cuba*. Miss Bachman sang two songs accompanied by the Duo-Art.

Szigeti Has Fine Record

Joseph Szegedi, the Hungarian violinist who makes his first American tour next season under the direction of Concert Management Arthur Judson, has an unusual record of performances with orchestras. He has appeared in Europe with Nikisch, Mengelberg, Furtwängler, Steinbach, Stravinsky, Kunwald, Sir Henry Wood, Reiner, Ansermet, Reger, Schneevogt and many other conductors.

Organ Recitals at Institute for Blind

Lynnwood Farnam opened a series of four organ recitals at the New York Institute for the Education of the Blind, Pelham Parkway, March 10, playing a program of ten numbers, ranging from Bach to Karg-Elert, two Ameri-

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cans, Delamarre and Barnes, also included. Others who were associated in the series were Will C. Macfarlane, Bassett W. Hough and F. Henry Tschudi.

Katherine Bacon's Recital March 30

An interesting program has been chosen by Katherine Bacon for her second and last piano recital of the season, at Aeolian Hall on March 30. A group by Liapounow, including the Russian's Summer Night, Mazurka, Berceuse and Tarentelle is to be given—also compositions by Mozart, Chopin, Brahms and Liszt-Schubert.

Another Pair of Gray-Lhevinne Recitals

Arrangements have been completed for the appearance of Gray-Lhevinne in Cleveland for a pair of concerts in the big auditorium in June, when it is estimated six thousand people will hear the violinist.

Another Orchestra Engagement for Breton

Another orchestra has been added to the steadily growing list of those with which Ruth Breton has appeared. This is the Montclair, N. J., orchestra, with which the violinist will be soloist next season.

Manz-Zucca Songs on Palesti Program

Marica Palesti, soprano, will feature two of Manz-Zucca's songs—in Loveland, and *The Cry of the Woman*—at her recital at the Waldorf-Astoria, on April 1.

MAKING OF PHONOGRAPH RECORDS IS A SCIENCE, SAYS JOSEPH PASTERNACK

An Interview With the Chief Musical Director of The Victor Phonograph Company

Joseph Pasternack recently visited the office of the MUSICAL COURIER where he was questioned by a curious editor as to the problems he has to face every day in the making of Victor records.

"It is a science," said Mr. Pasternack, "and a difficult one at that."

"But is it different?" we asked, "from ordinary conducting? With your great experience—"

"Great experience! Yes. But the making of records not only calls upon all of that experience, but also turns it to other uses. Conducting opera, for instance—of course, you know I have done some of that?"

"Well," said we, "'some' is hardly the word. With your long career with the Metropolitan, the Century Company, Ravinia, you can hardly say that you have had only some experience with opera. Say, rather, a great deal!"

"Yes. A great deal. But as I was going to say: When

I conduct opera I hear exactly what my public hears. The only difference is, that I am a little closer to the stage, a little closer to the orchestra and the singers. But the result, taken as a whole, is the same for me and for every person in the auditorium. But with Victor records—"

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"But is there nothing that cannot be recorded?"

"Nothing. With proper adjustments, everything can be put on the wax. But there has to be a good deal of adjustment, a good deal of reconstruction, rearrangement and reorchestration."

"The science, though, is improving and developing?"

"Of course. You remember when I was directing the Philharmonic in Philadelphia?"

"Oh, yes. Everybody remembers the success you made with that organization. People were surprised when you gave it up."

"I had to give it up because of the Victor work. I managed, as you say, to make quite a success of the society. Every year we gave concerts at the Academy of Music with the assistance of the Philadelphia Orchestra, and the membership in a matter of some three years rose from about four hundred to more than three thousand."

"It must have been quite a wrench to give it up."

"It certainly was! But, as Chief Musical Director of the Victory Company I was confronted with problems it took all of my time to solve. My position calls for directing, arranging, supervising and criticizing."

"And, judging by the results, records are only issued when they are perfect in every particular."

"Exactly! And there is a vast difference between just recording and recording right. Any combination of soft wax and horn will make a record of a kind. It is the kind that matters. My work involves getting the exact reproduction of the music."

"Yet you say that all music may be recorded?"

"All music, yes. And I have to find out what sort of rearrangement is necessary. Sometimes the task is easy, sometimes it approaches the impossible. But there is always a way, and I work at it till I find the way."

"I suppose you have some way of listening in on the results?"

"We have test records, of course, and tests are made until the result is perfect. Even then, the master record does not always turn out the same, and it has to be remade."

"Do you use full sized orchestras?"

"Not always—and then the problem arises of judging how the full orchestra would sound. That is a matter of memory. Naturally my long experience with the Boston Symphony and with European orchestras has fixed the tone

so perfectly in my memory that I can tell instantly whether or not the results attained are satisfactory."

"I understand you to mean that your recording orchestra does not sound like the finished record will sound?"

"That is true. Owing to the differences between the recording qualities of the instruments they must be treated as individuals rather than as a single unit. Each one has to play in such a manner that it will record with equal force with all the others."

"I should think that would make a complication of sound almost impossible for the conductor to judge."

"So it does. And the worst of it is that the conductor must not be misled by it as to the proper sound of the complete work. But practice makes perfect, and the Victor records speak for themselves."

Mr. Pasternack came to America as a boy after getting a diploma at the Conservatory of Warsaw in his native Poland. Since then he has been to Europe a number of times and speaks seven languages fluently. Everyone who enjoys Victor records will realize how well equipped he is for the work he is doing in Camden.

Jeanne Fuga's Piano Recital

An audience which filled the ballroom of the Biltmore Hotel heard and applauded Jeanne Fuga's piano recital of March 22, and in this there was justification, for the young girl plays with unusual poise, technical clearness and warmth. Beginning with the Bach Chromatic Fantasy, she continued with work by Saint-Saens, Scarlatti, Bee-



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GEORGE BOYLE PIANIST—COMPOSER

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"Possessed of a large voice of true dramatic fibre, a voice that shows the mark of much skilled training."—R. R. G., *Boston Herald*.

"Miss Metcalf showed herself to be a singer of wide range of musical and emotional expression, a singer of understanding, one with a distinctly musical and poetic temperament well under control."—*Boston Christian Science Monitor*.



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thoven, four pieces by Chopin, Rachmaninoff, Pick, Moszkowski, Liszt, and an Arabian dance and prayer by her instructor, Mme. Ruta. Her tasteful playing and the sentiment, clean touch, speed and brilliance in the Chopin pieces were particularly noted. Flowers in abundance were given her, and the affair was a success in every way.

Victor Harris to Give Novelty

Victor Harris will conduct the last concert for the season of the St. Cecilia Club in the ballroom of the Waldorf-Astoria on the evening of March 31. The club will have the co-operation of John Barnes Wells, tenor, and an orchestra from the New York Philharmonic. Among the interesting music to be heard will be a new work by Henry Hadley, entitled *The Time of Parting*, written for the club, and now given its first public hearing.

Patton Scores as High Priest

"Fred Patton's rich and beautiful voice had ample opportunity to show its exquisite qualities and immense range in the music of the High Priest." The foregoing sentence appeared in the Philadelphia Evening Public Ledger, following the baritone's appearance in *Aida*, with the Philadelphia Civic Opera Company.

Macmillen's Second Boston Recital

Owing to the great success of his first Boston recital this season, on February 26, arrangements have been made for a second recital by Francis Macmillen in the Hub City on April 1. The violinist will give an interesting program consisting of numbers by Bach, Brahms, Goldmark, Glazounow, Cortelyou, Juon and Randegger.

Ninon Romaine Arrives

Ninon Romaine, pianist, arrived recently on the Antonia and will remain in this country for two months, after which she will go to Paris for a recital. Mme. Romaine will stay in Europe then until October. In a few days she will go to Monroe, Mich., for a return date.

Münz to Play with Boston Symphony

Mieczyslaw Münz will be soloist with the Boston Symphony Orchestra on April 27 under Mr. Koussevitzky's baton. The pianist will give his Chicago recital in April, in the F. Wight Neumann series.

Flesch Soloist with Philadelphia Orchestra

Carl Flesch is soloist with the Philadelphia Orchestra on March 27 and 28. On April 5 he is soloist with the Friends of Music in New York.

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March 26, 1925

CHICAGO HEARS JERITZA IN RECITAL

Maximilian Rose the Assisting Artist—Cortot, Clara Clemens, Gordon String Quartet and Frederick Wood Give Programs—Chicago Artists' Association Concert—Stock Made Doctor of Music—Kindler Plays New Boyle Concerto With Orchestra—Other News of Interest—Studio and School Happenings

Chicago, March 21.—Maria Jeritza, Pablo Casals and Alfred Cortot at the Auditorium, Studebaker Theatre and Orchestra Hall respectively, furnished Chicago's musical program for Sunday afternoon, March 15.

JERITZA

In a rather poorly chosen program, Maria Jeritza sang for a very large audience in the vast Auditorium Theater. A great favorite in the East, Jeritza is fast gaining popularity in the Windy City, and, judging by the enthusiasm of her listeners on this and former appearances here, before very long she will no doubt be among the chosen few who can fill the large Auditorium for a recital. Ravishing to the eye, Jeritza likewise gives joy to the ear, and on this occasion she literally sang herself into the hearts of the auditors, who showed their keen delight after every number. During the course of her recital Mme. Jeritza offered the *Pleurez mes Yeux* aria from Massenet's *Le Cid*, numbers by Schumann, Brahms, Strauss, Delibes, Saint-Saëns, Frank LaForge and Mrs. Beach and the *Pace Pace* aria from Verdi's *La Forza del Destino* and several encores.

Maximilian Rose, violinist, was the assisting artist. He was well liked by the audience, which insisted on encores after each group. Emil Polak happily presided at the piano for both singer and violinist.

ALFRED CORTOT

Alfred Cortot, poet of the piano, held the rapt attention of those on hand for his recital at Orchestra Hall under Wessels & Voegeli. More exquisite renditions of the twelve Chopin etudes, op. 10 and 25, than Cortot set forth would be difficult to imagine. It was superb piano playing throughout and earned the pianist the profound admiration of the listeners. Cortot is an artist to his finger tips, and if in the César Franck prelude, chorale and fugue, with which he opened the program, he came to a rather abrupt stop in the middle of the number, it was quickly covered

up by the artist and entirely forgotten by the auditors, so charming was his playing during the balance of the program. He scored heavily and justly so.

CHICAGO ARTISTS' ASSOCIATION

An exceptionally fine artists' program was given under the auspices of the Chicago Artists' Association at Fine Arts Recital Hall, March 17. It was furnished by Jean MacShane and Mme. Sturkow-Ryder in two-piano numbers, the Columbia Chorus under Louise St. John Westervelt's direction, and Alfred V. Frankenstien, clarinetist and Samuel Jordan, bassoon. Mme. Sturkow-Ryder and her talented professional pupil, Jean MacShane, gave a fine account of themselves in the Arensky Silhouettes and Polichinelle's *Le Savant et La Couquette*. It was clean cut, well thought out and finished playing and showed what an excellent pianist and teacher Mme. Sturkow-Ryder is and what a worthy exponent Mrs. MacShane can be. The clarinetist and bassoonist offered the first performance in America of the Francis Poulenec D major sonata, which, however, was not heard by this reviewer. Much pleasure was derived from the Columbia Chorus' singing of selections by Deems Taylor, Schumann, Strauss-Saar, Faure and Dunn under the efficient leadership of Miss Westervelt, who has drilled her chorus diligently and thoroughly until it is capable of delivering choral work of a high order. An encore was granted at the close of the group and graciously granted.

REUTER'S SUMMER MASTER CLASSES

Rudolph Reuter, pianist, will hold his annual series of summer master classes in Chicago at studio 603, Fine Arts Building. These classes will begin June 8 and continue until August 1. In addition to teaching privately, Mr. Reuter will conduct repertory and playing classes in which all the phases of piano technic will be discussed and illustrated. These classes, always popular with serious students, are attracting unusual attention from pupils and teachers all over the United States and the attendance promises to surpass even that of previous years.

A POPULAR JEANNETTE DURNO PUPIL

Dorothy Pound, pianist, will play two groups of solos at the D. A. R. meeting on March 24 in the Fine Arts Recital Hall. Miss Pound is one of the most popular of the many young artists from the Jeannette Durno studio.

ADOLF WEIDIG'S ENSEMBLE CLASS

A recital of chamber music of unusual merit was given last Saturday afternoon at Kimball Hall by members of Adolf Weidig's Ensemble Class. The program embraced such formidable numbers as Schumann's quintet, a Schumann quartet, the Beethoven violin sonata in F major, and a movement from the quartet by Sinding. All of the above named compositions were played by young members of the class with scrupulous attention to detail, in fact, in high finished style. Stella Roberts, Theodora Biedung and Margaret Canode, violinists and Anne Slack, cellist, with Mr. Weidig, represented the string section, the young artists acquitting themselves in a way that fully justified their being classed within the professional ranks.

CLARA CLEMENS SINGS

Clara Clemens, soprano, daughter of Mark Twain and wife of Ossip Gabrilowitsch, presented a historical program at Kimball Hall on March 17, under the management of Harry and Arthur Culbertson. It had been quite a while since this reviewer had heard Mme. Clemens—if memory serves right, not since she and her husband appeared jointly at the Blackstone. Since then her voice has taken on so much volume that today she may be classified as a dramatic singer. Vocally, she was all that could be desired, and her interpretation of French, German, Swedish, Italian, Russian and Scotch songs was interesting. Mme. Clemens had made great progress both as a singer and as an interpretative exponent of the song literature. She was vigorously applauded and was superbly supported by Isaac Van Grove, who presided at the piano. Probably Mr. Van Grove is so well known a figure in our city that the management thought unnecessary

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to print his name on the program. As a matter of fact, that of another accompanist was mentioned.

LOUISE ST. JOHN WESTERVELT STUDIO MUSICALE

Marion Capps and Katherine White, sopranos, and Jewel Prosser, contralto, furnished the Louise St. John Westervelt studio musicale of March 14. All are busy professionally and are worthy students. Each sang a solo group and the musicale was most enjoyable.

JOSEF KONECNY DIRECTS ORCHESTRA

A benefit concert for the Victory Post No. 7 of the American Legion will be given at the Carl Shurz High School on April 2, by Josef Konecny, violinist; Mary Tris, pianist, and the Victory Post Orchestra of thirty, directed by Josef Konecny. Mr. Konecny has drilled this orchestra, which is made up of some professionals, but mostly amateurs, to the point where it can play the lighter classics with considerable finish.

PALEY AND OUVRAINSKY RETURN

Andreas Pavley and Serge Oukrainsky, prominent Russian dancers, have returned to Chicago after a prolonged and very successful stay in Mexico City and Pueblo (Mex.). They are getting ready to win fresh laurels with the San Carlo Opera Company, and also open their new studio in the Lyon & Healy Building.

MUSICAL TEA AT STURKOW-RYDER STUDIO

A musical tea was given at the Sturkow-Ryder Studio on March 13 in honor of Miss Carter of Bloomington (Ill.). She and Mme. Sturkow-Ryder played an interesting program and won the approval of the guests, among whom were Henry Cowell, of London, England; Georgia Kober, Cecile de Horvath, Zoltan de Horvath, Mme. Augerola, and other well known musicians of Chicago.

KNUPFER STUDIO ITEMS

A program of works by American composers, given by piano students of Walter Knupfer and voice students of Eusebio Concialdi and Marie E. Dreier, was broadcasted March 20 from the Tribune Station, WGN. Those taking part were Milfred McCluskey, Mrs. A. R. Johnson, Zelda Cohn, Mrs. Marion Waterfall and Robert Rix. The composers represented were Carpenter, McFadyen, Harris, Lester, Dreier, Hendricks, Sturkow-Ryder and MacDowell.

Marion Waterfall, professional pupil of Marie E. Dreier of the faculty of the Knupfer Studios, sang a group of songs at the March meeting of the Westmont Public Forum, March 9.

Eusebio Concialdi, baritone, of the faculty, has gone East for a short concert tour. His engagements include a song recital in Baltimore before the council of Jewish Women at the Phoenix Club.

CHICAGO MUSICAL COLLEGE NOTES

Chicago Musical College artist-students gave a program in Central Theater on Sunday afternoon. The concert was broadcasted by the Chicago Tribune Station, WGN. Belle Forbes Cutler appeared as guest artist.

Ruth Ford, student of Dr. Fery Lulek, sang at the Englewood Theater last week, and Arlene Durkee, also studying with Dr. Lulek, was engaged to sing at the Capitol Theater. Edward Collins, of the faculty, has been engaged to play his own concerto for piano at the regular

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performance of the Chicago Symphony Orchestra, March 27-28; the work will receive its first interpretations on those occasions. Students of Emily Bel Nash gave a recital in the Recital Hall, Chicago Musical College Building, March 19. In the same hall a recital will be given by students of Elma C. Pearl, March 27.

Carl D. Kinsey, manager of the Chicago Musical College, has just returned from a short vacation in Florida. With him were his son, Myron Kinsey, and Mrs. Kinsey, Jr.

GORDON STRING QUARTET CLOSES SERIES

The concert which the Gordon String Quartet gave at Orchestra Hall Foyer last Wednesday afternoon brought its chamber music series to a happy close. On this occasion the quartet set forth some of the finest ensemble work it has ever done and thereby earned the enthusiastic plaudits of the chamber music lovers on hand. Quartets by Glazounow and Mozart were admirably treated, and Frederick Stock's scherzo in E flat major was so effectively rendered as to call for highest praise. Mr. Gordon, concertmaster of the Chicago Symphony Orchestra, has brought together a splendid organization and its work on each occasion reflected diligent and serious rehearsing, which makes for fine ensemble playing.

FREDERICK STOCK MADE DOCTOR OF MUSIC

The University of Chicago has just conferred the honorary degree, Doctor of Music, on Frederick Stock, conductor of the Chicago Symphony Orchestra.

SCHIPA SOLOIST WITH SWIFT CHORUS

As guest artist with the Swift & Company Male Chorus, at Orchestra Hall, March 19, Tito Schipa carried off first honors. That Schipa is a master of the vocal art has long ago been established; also that he is gracious and charming of manner, and these coupled with his taste for tuneful music make him a high favorite with both music-lover and layman. He is the idol of the public and he never seems to sing enough for his audiences. This occasion was no variation to the rule and he was asked for many encores. It seems needless to add that he sang gloriously numbers by Liszt, Faure, Debussy, Flotow and Barthélémy, besides the extras which had to be added to the printed selections. He also assisted the club in the choral, The Singers, by Louis Victor Saar, and Haerling's cantata, Before the Dawn. In a well arranged program the chorus gave a fine account of itself under the efficient leadership of D. A. Clippinger. All its numbers were sung with steady tone, fine balance and shading, and won the approval of the listeners.

Since 1921 the Swift & Company Male Chorus has offered an annual prize of \$100 for the best musical setting of a selected poem. Saar's The Singers received the prize this year, and as sung by the choristers and Schipa, with the composer at the piano and Edgar Nelson at the organ, proved a fascinating choral and won the enthusiasm of the listeners.

ARTHUR BURTON PUPIL IN RECITAL

Another artist-student emanating from the Arthur Burton Studio to gain recognition is Frederick Newell Wood, tenor. Mr. Wood was one of the participants in the Young American Artists' Series concert at Fine Arts Recital Hall, last Thursday evening. In his singing the young tenor displayed a lyric tenor of fine quality, well produced and used with uncommon skill. As he progresses in his art, Mr. Wood's voice will no doubt take on added volume and steadiness. At present he is a worthy young artist deserving of praise for his lovely singing and especially for his clear English diction. Very few singers enunciate the English language as well as Mr. Wood and this in itself is a big achievement. During the course of his program he rendered selections by Handel, Young, Bishop, Strauss, Schumann, Schubert, Rachmaninoff, Massenet, Bemberg, Wood and Rogers, and Old English selections. Mr. Burton may well feel proud of this exponent of his method of teaching, as Mr. Wood should do himself and his teacher honor in the professional field.

Due to sudden illness of Zinaida Joelson, pianist, who was to have shared the program, Roselind Kaplan played several piano numbers. Miss Kaplan, not yet in her teens, gave as good account of herself as could be expected on such short notice, and displayed evidence of a very precocious youngster.

KINDLER PLAYS NEW BOYLE CONCERTO

Inasmuch as the first part of the twenty-third program of the Chicago Symphony Orchestra was made up of numbers seldom heard nowadays, and the second included the first performance here of Boyle's concerto for violoncello, played by Hans Kindler, this was a most interesting concert. Glazounow's Tableau Musical Le Printemps, Tschaikowsky's Symphony after Byron's Manfred, Boyle's concerto and Herbert's Irish Rhapsody made up the program.

George F. Boyle's concerto for cello in A minor, though presented for the first time in Chicago on this program, is not new to American audiences. It was performed for the first time with orchestra at a concert of the Philadelphia Orchestra in Washington (D. C.), on December 9, 1917, with Hans Kindler also playing the cello part. The work has also been played in Paris and London. The renown of George Frederick Boyle, who now is a member of the faculty of the Curtis Institute of Music of Philadelphia, had reached Chicago long before his concerto was ever played, but that reputation was strengthened here by his worthy music. That Mr. Boyle knows the orchestra was convinced by his careful orchestration, and that he also

knows all the possibilities of the cello was made apparent by such superb playing as Hans Kindler set forth. The work is full of intricacies and it requires a master technician to encompass all its difficulties. Hans Kindler's technical equipment is complete, and he played the composition superbly. The tone he draws from his instrument is pure, sufficiently voluminous, and he proved one of the most interesting soloists heard with the Chicago Symphony Orchestra this season. It is to be hoped that both Mr. Boyle's concerto and Mr. Kindler will be heard again in the near future; if not with the orchestra, in the recital hall. Both the composition and interpreter were feted to the echo by a somewhat somnolent audience. It must be added that Mr. Stock and his men presented the composition brilliantly. The Herbert Irish Rhapsody concluded the interesting program.

AMERICAN CONSERVATORY NOTES

Wilhelm Middelschulte has accepted an engagement of six weeks as conductor of a master class in Berlin, Germany, beginning May 1. He will return in time for his engagement with the American Conservatory for the coming summer session.

Elva Ostrom, contralto, artist-pupil of Mr. Howe, has begun a ten weeks' Chautauqua engagement under the auspices of the Redpath Lyceum Company. Esther Hirschberg recently gave a successful piano recital in Waterloo, (Iowa).

Karlton Hackett has been engaged to deliver two lectures on The Modern Tendency of Musical Art, before the students of the Medill School of Journalism at Northwestern University.

Alma Mehus, former artist pupil of the American Conservatory, who spent the past two seasons in Berlin, Germany, where she appeared with the Philharmonic Orchestra and also in recital, returned to give a series of piano recitals in Minnesota and South Dakota.

COLUMBIA SCHOOL OF MUSIC NOTES

The cello department of the Columbia School has been strengthened by the addition of Franz Wagner, for many years a prominent cellist and teacher of the city. Alfred Wallenstein, who has been the head of the department in the school for several years, will continue in a like capacity. His pupil, Hilda Hinrichs, has also been added to the faculty. The cello department is well represented on the concerts of the school for, in addition to some eight or nine who are members of the Columbia School Symphony Orchestra, a number will have the opportunity of appearing as soloists. Mr. Wallenstein himself will appear with the Columbia School Orchestra at the Professional Artists' Concert in Orchestra Hall Tuesday evening, April 7, and the pupils appearing as soloists include Alois Trnka, with the Columbia School Chorus under the direction of Louise St. John Westervelt; Hilda Hinrichs, May 20, soloist with the orchestra in Orchestra Hall, and a cellist to be announced for the graduating exercises to be held in the Gold Room of the Congress Hotel in June.

A circular has just been received from the State College of Alabama, located in Montevallo, announcing a five weeks'

master class in piano by Walter Spry, distinguished American pianist and teacher. In addition to conducting the master classes, Mr. Spry will give lecture recitals, illustrating every phase of piano composition from the early classics and including modern, present day work.

March 19, Raymund Koch, baritone, journeyed to Hammond, Ind., to give a recital to the Canary Club at the Hammond High School. This is under the direction of Elsa S. Miller, who also is a director of the club. Miss Miller is a past graduate of the Public School Music department of the school and is doing some very interesting work in the Hoosier city. This is the second season the school has been represented on this series, for last year Parthenia Vogelback, pianist, gave a successful recital there.

The Spry Scholari, consisting of pupils of Walter Spry, gave an Informal Muscale in the Recital Hall of the school, March 21, which was one of the regular monthly meetings of the association.

MUSICAL NEWS ITEMS

The Hutter Studio presented the second half of Mr. Hutter's class in recital, March 5. A large and very enthusiastic audience listened to a splendid program throughout. Mr. Hutter was at the piano.

From the Nora Loraine Olin studio come the following items of pupils' activities: On March 3, Hazel Meisterling, contralto, appeared before the River Forest Woman's Club. Geneva Doran sang recently for the Diakonia Club in the Woodlawn Presbyterian Church. Alilda Lovene sang at the First Swedish Baptist Church on the north side at a special service last week.

(Continued on page 46)

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STRAVINSKY DIRECTS CINCINNATI ORCHESTRA

Cincinnati, Ohio, March 10.—There has been no more interesting musical event in Cincinnati for years than the last concerts of the orchestra, at which Igor Stravinsky was guest-conductor and presented a program of his own compositions. The auditorium was crowded to capacity on both March 6 and 7. The orchestra itself had received intensive training at the capable hands of Fritz Reiner, and then by Stravinsky himself—and it responded with precision and virtuosity and kindling enthusiasm. The composer was accorded a hospitable welcome and a rousing ovation on both occasions.

For the concert Stravinsky had selected works chiefly from his earlier period: the Song of the Volga Boatman, the Scherzo Fantastique, a suite from the Fire Bird, Pulcinella, for small orchestra, and most of Petrushka. None of those creations that have been so potent in stirring devout dislike as well as febrile partisanship was given. In all likelihood the composer wisely decided to shepherd his audiences in the provinces gently toward the Promised Land where tonality and form are no more. But even in the works given it was not difficult to trace the cloven harmonic hoof of this creative artist.

There is no need of going into detail about the works themselves, since all were reviewed at length when they were performed at Stravinsky's first New York concert.

The orchestra itself, as Stravinsky testified, was at its best, and not to be outranked by any in the country. The fire that leaped from Capellmeister to hand and back kindled the audience, too. It was a joy to behold. Surely one of the most interesting concerts of many years! J. H.

Walter Mills on Tour

On March 14, Walter Mills, baritone, assisted Harriet Ware in a program of her compositions at the Rubinstein Club, at the Waldorf-Astoria. The following day Mr. Mills left with William Rogers Chapman, conductor of the club's choral, for a series of concerts through Maine and Massachusetts, ending April 4.

Mr. Mills recently sang at Amherst College and was re-engaged for next season. Shortly after, he received a letter from the president asking if Mr. Mills could give them another date, on June 20 of this season. Another re-

engagement was also the result of his recent Amsterdam, N. Y., appearance.

Openings in Alliance Symphony

The Alliance Symphony Orchestra was organized in November, 1924, for the purpose of giving semi-professional and advanced music students an opportunity of acquiring orchestral and ensemble routine. Richard Hageman, who had for years been conductor of the Metropolitan Opera and who is one of the best known men in this branch of music, personally conducts all rehearsals and the orchestra now has an enrolled membership of sixty-eight.

The rehearsals take place every Sunday morning at eleven o'clock in the auditorium of the Educational Alliance. The orchestra has made remarkable progress and expects, in the near future, to give the general public an opportunity of judging what a first class conductor can accomplish with a body of music enthusiasts such as have gathered under the leadership of Richard Hageman.

There are still openings, particularly for good brass and woodwind players, and new applicants may call at the Educational Alliance building, 197 East Broadway any Sunday morning between 10:30 and 11 a.m. Each applicant is given an individual hearing. The conductor rehearses each section individually so that the net result is a finished and well rounded out performance. New compositions are taken up at short intervals and the musicians are thus acquainted with most of the standard works.

The membership in this orchestra is conditional only upon the ability of the player. There are no fees or charges of any kind. The Educational Alliance has in less than four months built up an organization which eventually will be counted of great value in the musical life of the city.

Kochanski to Go Abroad

Paul Kochanski, who is closing his season's activities in America with appearances with the New York and Boston symphony orchestras, has planned to sail for Europe on the S. S. Paris, May 16, in order to fill important engagements abroad.

On June 16, the Polish violinist will play in London with the London Symphony Orchestra, and on June 20 with the Queen's Hall Orchestra, under Sir Henry Wood. Kochanski is a great favorite in the British capital where his recitals are events of the musical season. Following

the London recital in June, he will proceed to Paris for a recital to be followed in early July with an appearance with the Colonne Orchestra. After these engagements, Kochanski plans a vacation which will be spent at Saint Jean de Lux.

The fall season will begin early in September with a set of ten concerts in Poland, the home country of the eminent virtuoso, where his annual return is hailed with joy by his numerous friends and musicians in general. America will have the next call upon his time and art, so Kochanski is scheduled to return to the United States the end of October for an extended concert tour of the country, which, as heretofore, will be under the management of George Engles.

Tollefson Trio on People's Chamber Course

The program given under the auspices of the People's Chamber Music Course brought the Tollefson Trio, March 14. The trio consists of Augusta Tollefson, piano; Carl Tollefson, violin, and William Durieux, cello, and they played in the auditorium of Washington Irving High School, New York.

The opening number, the lovely E flat trio of Schubert, was performed with a nice sense of interpretation and sterling musicianship. Mrs. Tollefson was heard in a group of four solos which included the Dett Juba Dance, Chopin's étude, op. 10, No. 3, Prokofieff's Prelude, and the Strauss-Gallico Artist Life Waltz. So enthusiastic was the audience that Mrs. Tollefson was forced to return, playing Ole Olsen's Papillons. Godard's trio in F major, op. 72, closed the program, and the four movements of this trio were given a masterly reading, the vivace and the allegro deserving particular commendation. When a musical organization attains such a fine sense of ensemble playing, there is little left to the reviewer to say; this trio is so thoroughly established as to be an institution, and they can only be reiteration of its excellencies.

The next Friday evening program of the People's Chamber Concerts will be given March 27, when Robert Imandt, violinist, assisted by Wolfe Wolfensohn, violinist, Raymond Bauman, pianist, and the string orchestra conducted by Sandor Harmati, will be heard in an all-Bach program.

April 18 the New York String Quartet will be heard as the closing program of the Saturday evening series, and on April 17 the Tollefson Trio plays again.

Madame Colombati's Pupils in Recital

Mme. Colombati, well known New York voice teacher, who was the only instructor of, and the first to bring forward the brilliant young coloratura soprano, Josephine Lucchese, recently presented some of her advanced pupils in a recital at her studio in West 92nd Street. Those who participated were: Barbara Brown, Florence Stern, Fannie Wolfson, Alma Dormagen, Mrs. Davison, Elizabeth Grobel, Lucille Salzberg, William Quinn and Nancy McCord. All the pupils sang with purity of tone, equality of range and artistic interpretation and gave a very credible demonstration of the work they have done under the guidance of their teacher. Giuseppe Leone, assisting artist, sang an aria from Andrea Chenier, which was received with much enthusiasm and he was obliged to sing an encore.

Mme. Colombati opened and closed the program. The first number was the duet from Tales of Hoffman with Lucille Salzberg, and the closing number was the trio from La Gioconda with Alma Dormagen and Giuseppe Leone. Mme. Colombati also was requested by an insistent audience to sing a solo, and she charmed her listeners with Le Due Cioche (Two Locks of Hair), composed by her father who was not only a well known singer but also a composer. As an encore she sang the old favorite La Paloma. Although Mme. Colombati retired from her professional career some time ago, her beautiful mezzo voice is still fresh and she sings with all the ease which is characteristic of her method. Chev. De Lancellotti, who is well known in musical circles, accompanied the singers at the piano and contributed to the evening's success.

Lisa Roma Celebrates

Lisa Roma, soprano, who is getting into the spotlight as a concert, oratorio and opera singer, thought it was time to celebrate all of her successes on her birthday, February 28, although that is not her birthday, as she was born on a leap year and does not have any birthdays in other years. Anyhow, she celebrated on the 28th and had with her Raoul Vidas, Eleanor Whittemore, William Simmons, Solon Alberti, Marie Kiraly and Mr. and Mrs. Lawyer, of Albany. There was music, and Miss Roma's little sister Ethel danced.

Fay Foster Entertains D. A. R.

A pleasing feature of the last meeting of the D. A. R. (New York City chapter), was a number of Fay Foster's compositions given by her artist-pupils, with Fay Foster herself at the piano. The singers were Frances Ferrier, Clara Blohm and Josef Berge. The selections were: If I Were King of Ireland, Don't Want to Know, I Can Sing You a Song of Springtime, Little Ghosts, Are You for Me or Against Me? and The Americans Come. The patriotic numbers were especially appreciated and applauded.

Elshuco Trio Reengaged

The course of three concerts given by the Elshuco Trio at Smith, William and Mt. Holyoke colleges have been so much appreciated that next year there will be another series of three concerts in each of these educational institutions, and also at Wellesley and at Amherst, a total of fifteen concerts. The trio has played also this year at Vassar, Harvard, University of Rochester, and Northwestern College.

Errolle on Opera Tour

Ralph Errolle, Metropolitan Opera tenor, will be one of the members to go on the annual spring tour of that organization, during which he will appear in Atlanta and Cleveland. While on tour Mr. Errolle will fill a number of individual engagements, including a recital in Rock Hill, S. C., on April 24, and a performance of Faust in concert form at Hartford, Conn., on May 5.

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TENOR

**PHILADELPHIA ORCHESTRA
REPEATS PURCELL WORK**

Hofmann and Flesch Appear in Joint Recital—Chamber Music Association Offers London String Quartet—Orchestra Plays Bliss Composition

Philadelphia, Pa., March 18.—One of the most enjoyable concerts of the season was given by the Philadelphia Orchestra, Leopold Stokowski conducting, on March 6 and 7, at the Academy of Music. The opening number was the Trumpet Prelude by Purcell, in which Mr. Cohen played the solo trumpet part splendidly. This composition appeared on the orchestra's programs earlier in the season and its repetition was greatly enjoyed. The Bach suite in B minor for strings and flute held second place. Through the six parts it was a continuous pleasure. The flute solo work was admirably done by William M. Kincaid, first flutist of the orchestra. The appreciation of the audience was evident and Mr. Kincaid was obliged to rise several times to acknowledge the applause. Following this came excerpts from operas by Gluck: Air Gai a Lento from Iphigenie en Aulide; Reigen Seliger Geister from Orpheus; Musette from Armide; Air Gai from Iphigenie en Aulide, and Sicilienne from Armide. These were also beautifully played and much enjoyed.

The climax was reached in the Scheherazade suite by Rimsky-Korsakoff. It was superbly played under the master hand of Dr. Stokowski.

The Beethoven overture, Coriolan, opened the program given by the Philadelphia Orchestra, on February 27 and 28. Following came the Brahms symphony, No. 3, in F major. Both were delightful and splendidly read and played. After the intermission a Melee Fantasy, by Bliss, astonished the ears of the audience. It was another composition of decidedly modernistic tendency. The final number was the Tone Poem, Don Juan, by Strauss.

HOFMANN AND FLESCH IN RECITAL

The second recital, in a series by the members of the faculty of the Curtis Institute of Music, was given March 5 in the Foyer of the Academy of Music by Carl Flesch, violinist, and Josef Hofmann, pianist. These two artists are so well known and so popular that the room was crowded. The art of each was supremely evident and the combination was one which it would be difficult to duplicate. The audience was extremely enthusiastic.

LONDON STRING QUARTET

The London String Quartet provided the interesting program for the meeting of the Chamber Music Association on March 8 in the ballroom of the Bellevue-Stratford.

This quartet proved itself justly the possessor of its enviable reputation. The ensemble was superb. M.M.C.

Mr. and Mrs. Dittler in Waterbury

Herbert Dittler, violinist, and Mary Elise Dittler, pianist, recently concluded a highly successful series of three joint recitals given by the Mattatuck Historical Society in Waterbury, Conn., on February 27, March 6 and 13.

The programs were made up of classic, romantic and modern music. On February 27 (classic period), works by the following composers were rendered: Handel, Bach, Haydn, Gluck, Mozart, Beethoven, Couperin, Rameau, Martini and Pugnani. On March 6 (romantic period), the program contained compositions by Mendelssohn, Chopin, Schumann, and Schubert, while on March 13 (modern period) the composers featured were Rimsky-Korsakoff, Brahms, César Franck, Dvorak, Debussy, Novacek, Balakireff Carpenter, Ravel, Cyril Scott, Tschaikowsky, Cecil Burleigh, Grasse and Kreisler.

Beatrice Martin with Friedberg

Beatrice Martin, American soprano, already well known through the several recitals she has given in New York and Boston with unqualified success, will hereafter be represented by Concert Management Annie Friedberg.

Miss Martin has achieved a fine reputation with her singing during the last two years, and many concerts and recitals are already booked for the coming season. She combines a most engaging personality with an excellent voice.

Ethelynde Smith Wins Musicians' Praise

Ethelynde Smith appeared in recital recently in the beautiful new Cathedral Auditorium, Mobile, Ala., and that she was given a cordial reception is evident from the appended letter from C. A. L. Johnstone:

It gives me great pleasure to express to you as chairman of the entertainment committee of the Scottish Rite Bodies in Mobile, our great delight and entire satisfaction in having had you with us. We have heard a great many very complimentary remarks as to the recital in every way, and we want to take this occasion to express to



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you our appreciation, and also to say that the recital was most satisfactory and pleasing in every way possible. A large number of our very best musicians in Mobile have expressed themselves as having enjoyed the evening thoroughly, and as having been charmed with your wonderful voice, and the entire manner in which you handled the recital. We hope that sometime in the future, it will be our pleasure to have you with us again.

you out of yourself; the King had a fine bass voice, too. I certainly enjoyed every moment of it—the costumes, stage and lighting effects were all that could be desired. A Los Angeles man, Guerrieri, who travels with the company as musical director, conducted, and he certainly got a tremendous ovation. His reading was sympathetic, phialic and full of emotion.

New Weingartner Triumphs

Felix Weingartner's present tour of Spain is a series of great ovations from the Spanish press and public. Following his recent triumphs as a symphonic conductor throughout the British Isles (which resulted in an extended return engagement there for this spring), Weingartner's Spanish season is chiefly devoted to operatic conducting. His performance of Wagner's Ring was commented upon in superlatives and brought a series of capacity audiences for the great conductor, but his biggest success was gained at the Barcelona premiere, under his own baton, of Weingartner's opera, based on his own libretto, The Village School. This thrilling one-act piece which had enormous success at the Vienna Opera a few seasons ago, kept Spanish audiences spellbound, and Vanguardia, the leading Barcelona daily, terms it "a great score based upon a deeply tragic old Japanese subject." The critic opines that "no more ideally suited and congenial music could have been imagined to picture the heroic stoicism of the acting persons," and that Weingartner's score "though painted in appropriate ghostly mezzotints and far removed from brutal and cheap effects, is a masterpiece in its perfect harmony between stage actions and orchestral accompaniments." At the close of its report the paper states that "Weingartner, in his double capacity of author and conductor, was tempestuously acclaimed by the full house."

Toska Tolces' Impression

Toska Tolces, a talented young pianist of Los Angeles, has written the following sketch about the recent visit of the San Carlo Opera Company to that city:

February 26, 1925.
Mrs. C. — gave me tickets to Aida. The San Carlo Opera Company is giving two weeks of opera here and the performance last night was splendid. Every member of the cast was an artist, and the beauty of the voices was such a surprise to me as I hadn't expected a traveling company to have a company of such a caliber. Anne Rose, who was Aida, looked beautiful, had a great deal of grace and charm in her movements, and her voice was everything one could desire. I didn't care so very much for the contralto; there was a heaviness about her that distracted. Radames was sung by Tommasini—a fine voice. In fact all the voices were so splendid. Aida's father, played by Basiola, had a sincerity, intensity and richness of voice that carried

Cincinnati Sinfonia Chapter in All-American Program

Omicron Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, gave an interesting all-American program on February 25 at the residence of Brother Burnet C. Tuthill. Omicron Chapter is located at the Cincinnati Conservatory of Music and has two members on the national board of officers—Louis Saverne, president of Omicron is a member of the national executive board, while George A. Leighton is the national vice-president of Sinfonia.

On this all-American program, Omicron Chapter honored two of its members, George A. Leighton and Harold Morris, by giving their compositions, which were played by the president, Louis Saverne. Another interesting number was the trio for piano, violin and cello, by William C. Heilman, which has recently been published by the Society for the Publication of American Music. Mr. Leighton and Mr. Morris are both graduates of the Cincinnati Conservatory of Music: the former is teaching at his alma mater and Mr. Morris is a successful teacher and pianist in New York.

It is not every Sinfonia chapter which can thus honor its own members, but Omicron is fortunate in counting several composers on its roll who have been successful in their chosen field and have won recognition as composers.

D.

Jenö De Donáth Gives Radio Program

Jenö De Donáth, violinist, recently gave pleasure to countless music lovers when he presented an interesting program over WWAD. His selections included numbers by Pugnani, Kreisler, Chopin, Sarasate, Tschaikowsky and several of his own compositions. He played on a famous old Antonius Stradivarius. Mr. De Donáth is a very versatile musician, for in addition to being a violinist and composer he also is a pianist and symphony conductor. Mary Miller Mount furnished artistic accompaniments for the radio concert.

Elsa Alsen to Sing in Brooklyn

Elsa Alsen will make her first Brooklyn appearance on April 1, as soloist with the Brooklyn Sängerbund.

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GRACE DEMMS,
soprano, who has appeared with success in concert, oratorio and recital. Her recent engagements included an appearance in Woodridge, N. J., and one at the Hotel McAlpin, New York, for the Kiwanis Club. Miss Demms is a pupil of Frank La Forge. (Photo © Underwood & Underwood.)



MARION HOVEY BROWER,
of Alameda, Cal., soprano, whose recital in Town Hall, New York, and appearances in City College Hall (with the Kriens Symphony Orchestra) won her much praise. She is the protégé of Alice Campbell Macfarlane, the "fairy godmother" of the California Master School of Music, and the pupil of Lazar S. Samoiloff. (Photo © Elzin.)



ENRICHETTA ONELLI,
soprano, as she appears in one of her opera roles. Mme. Onelli and her husband, Edgar Schofield, the well known baritone, will conduct a six weeks' summer course at their New York studios, beginning June 15. Instruction will be given in voice, diction, technic, and concert, oratorio and opera repertory.



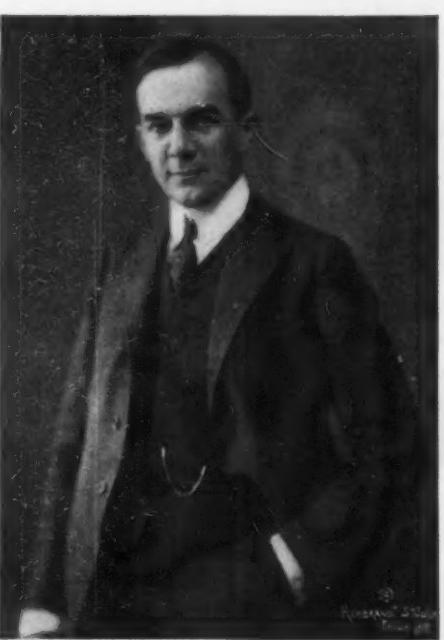
ARMAND TOKATYAN,
Metropolitan Opera tenor, who has just signed up for the Ravinia Park season.



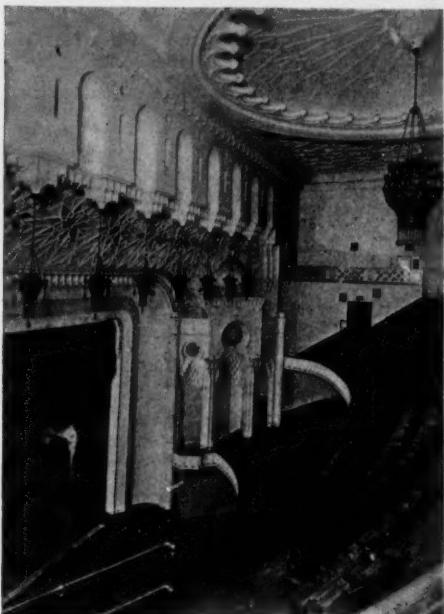
WILSON LAMB,
vocal teacher of Orange, N. J., who is presenting a talented pupil, Burnerdene Mason, contralto, in recital at Aeolian Hall, New York, on April 8.



CLAUDIA MUZIO,
Chicago Opera star, who sailed last Saturday for Europe, where she will give guest performances in Paris and Monte Carlo before going to Buenos Aires for the full season. Muzio evidently does not believe in relaxation. (Photo © Underwood & Underwood.)

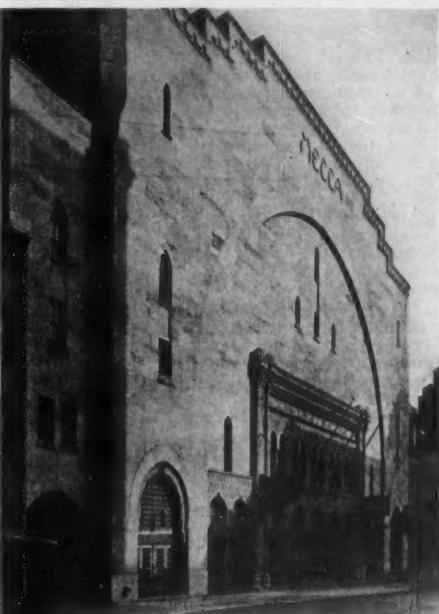


ELLIS CLARK HAMMANN,
who has been engaged by the Curtis Institute of Music, Philadelphia, to be accompanist for the recitals given by the members of the faculty at the institute.



MECCA TEMPLE,

which will be the new home of the New York Symphony Orchestra's Sunday afternoon concerts next season. The seating capacity is four thousand. (Photos courtesy of the American Architect.)



CESAR BORRÉ,

distinguished Belgian conductor, who is at present in New York busy with plans for next season's activities here. Mr. Borré will return to Europe for the summer but will be back again in the fall, possibly as conductor of one of the large American orchestras or opera companies. Mr. Borré is a graduate of the Royal Conservatories of Antwerp and Brussels. In Antwerp he was conductor of the Liedertafel Choral Society, founded the Schola Cantorum, was chorus master and later director of the Royal French Opera, conductor at the Flemish Opera, and for five years at the head of the Grand Symphonie Concerts there. In Brussels he was director at the Trocadero Theater for three years and also conducted the opera season at Dijon, France; Nice, France, and Gand, Belgium. He has given numerous symphony concerts abroad with decided success and one of his biggest achievements was the performance of Gounod's *Redemption* in Queenstown, Ireland, when he directed the Madrigal Society (choral) of 1,600 singers, also presenting the same society in London. Mr. Borré is likewise an organist of repute, having received a large part of his training under Alexandre Guilmant.



ESTHER DALE.

The quick wit of Esther Dale, soprano, resulted in the arrest of Harriet Bridgeford, alleged to be the woman who for several years past has impersonated Marguerite d'Alvarez and hitherto succeeded in eluding the detectives. Miss Dale had been warned by friends of the imposture said to have been practiced on them by Mrs. Bridgeford, and when the latter called upon her she quietly telephoned the police.



A BOWES CONCERT PARTY.

One of the regular features of the work of the Los Angeles voice studio of Mr. and Mrs. Charles Bowes are the week-end recitals by the artist-pupils in the various Southern California cities. On February 15 the group shown in the photograph presented a costume recital at the Hotel Coronado, Coronado Beach. They are, left to right: Henry Rogers, tenor; Mrs. Bowes, producer and accompanist; Marion Benns Wilson, soprano, and Charles Bowes, "chauffeur and scenery."



ELMER ZOLLER,

(extreme right), accompanist-coach, photographed with the quartet of Helen Gould Sheppard's church at Irvington, N. Y. Mr. Zoller is organist of the church, and the quartet includes Ruth See, soprano; Meta Christensen, contralto; William Kenney, tenor, and Walker Moore, baritone.



PIETRO YON,

organist and composer, who has just returned from a mid-Western concert tour covering large and small towns from Wisconsin to Kansas. Late appearances were in Oshkosh and Green Bay, Wis.; Omaha, Neb.; Kansas City, Mo.; Lawrence, Kans.; Quincy, Ill., and Bayonne, N. J. Mr. Yon has resumed teaching at his Carnegie Hall studios. His next public appearance will be at Aeolian Hall, New York, on April 4.



YVONNE D'ARLE,

of the Metropolitan Opera, pictured as Mimi in *La Bohème*, a role which the young soprano sang with great success with the Bracale Opera Company through Central America and South America. Miss D'Arle has been engaged as principal singer with the St. Louis Municipal Opera Company. She will be heard not only in the lighter of the grand operas, but also in a few of the Gilbert and Sullivan operettas.



CLAUDE WARFORD,
voice builder and coach,
will again hold a summer
session in New York at
his studios, 4 West Forty-fifth street. The course,
which will run from June
15 until August 8, is espe-
cially designed for singers
and teachers of singing.
Associate teachers will be
Willard Sotberg, oper-
atic coach, and Nina
Dimitrieff, dramatic art.

March 26, 1925

CHICAGO

(Continued from page 41)

COLUMBIA SCHOOL OF MUSIC NOTES

The Professional Artists' Concert arranged for Orchestra Hall on March 25, has been postponed to April 7. On this occasion the soloists will be Alfred Wallenstein, cellist; Raymond Koch, baritone, and Parthenia Vogelback, pianist, in cooperation with the Columbia School Symphony Orchestra, Ludwig Becker, conductor.

Recently Anna Hanschmann, pianist and pupil of Helen B. Lawrence, opened the Young American Artists' Series and on March 12, Natalie Robinson, violinist, and member of the faculty, appeared in the same series in a joint recital.

The pupils of Jessie E. Sage, of the Uptown Branch, gave a students' recital in the ball room of the Sheridan Surf Hotel the last week in February.

Louise St. John Westervelt and the Columbia School Chorus are very busy rehearsing for the concert to be given next month in the Eighth Street Theater. They will be assisted by professional artists from the school, who will appear as soloists.

An interesting annual event in preparation by the children's department is the May Festival to be given in the Auditorium Recital Hall, and this year will fall on Saturday afternoon, May 16.

Following the custom of the last several years, the graduating exercises will be held in the Gold Room of the Congress Hotel on June 17. Clare Osborne Reed, director of the school and member of the faculty, will assist in conferring the degrees, diplomas and certificates. This will be preceded by a musical program by professional members of the faculty.

The Public School Music Department will be represented in full force at the coming Supervisors' Conference in Kansas City. Mary Strawn Vernon, principal, and Ann Trimingham, associate, will both be on hand as well as a large delegation from this year's class. They will be augmented by past graduates who are holding positions throughout the country and who look forward to the annual Columbia dinner as an event of great interest and the opportunity of renewing school day acquaintances.

KARL RECKZEH PRESENTS ARTIST-PUPIL

Karl Reckzeh's artist-student, Harriett Mason, was presented by him in recital at Lyon & Healy Hall March 1. The program included works by Mozart, Beethoven, Chopin, Grieg, Mendelssohn, Bach-Reckzeh, etc., which she rendered brilliantly throughout, exhibiting splendid technic. But twelve years of age, she indicated an intelligence and aplomb which placed her among the few capable of mastering the difficulties which beset many seasoned pianists. She has personality as well as musical intuition and gave much pleasure to the enthusiastic audience which was lavish in its applause. The appearance reflected much credit on her teacher, Mr. Reckzeh, who was at the second piano.

NOTES FROM LOUISE ST. JOHN WESTERVELT'S STUDIO

Recent activities of Louise St. John Westervelt pupils include the following: Katherine Whitmore White, soprano, was heard in joint recital at Edison Park, February 27. Irvine Shields, soprano, professional pupil, has been busy lately, putting on successful minstrel shows at the Halsted Street Institutional Church and at the Central Park Methodist Church, besides appearing as soloist at Great Lakes and Speedway Hospitals, and giving recitals for the Holmes Teachers' Association, West Side Woman's Club, and the North Side Woman's Club. Jewel Prosser, contralto, sang a group of songs for the Women's Union League at the First Constitutional Church at Evanston, February 18; appeared at the Hyde Park Presbyterian Church, February 22, in Hadley's cantata, *The New Earth*, and March 1 she sang at the Woodlawn United Presbyterian Church. Fannie Unger, soprano, sang at the Hyde Park Presbyterian Church on February 22 in the Hadley cantata. Lola Scofield, soprano, won much success as prima donna at the Capitol Theater, carrying off first honors.

RECITAL AT BUSH CONSERVATORY

A most successful recital was given February 13, at Bush Conservatory Recital Hall, by piano, violin and voice students of the school. The pianists who reflected the splendid training received at the north side school were: Angela Weinzierl, in Bach and Moszkowski numbers, and William Young in Handel and Rubinstein works. Siri

Engmann and Arthur Ahlman represented the violin department successfully, and Lorene Bouillon, Beulah Van Epps, and Guy L. Hague reflected credit on the voice department.

GORSKY STUDIO ITEMS

Anastasha Rabinoff, one of the most promising and talented artist-pupils of Mme. Bella Gorsky, was busy recently filling engagements in Duluth and Minneapolis (Minn.), where she was engaged to appear with the Minneapolis Symphony Orchestra. Lilith Gorsev, another artist-pupil of Mme. Gorsky, who recently won much praise at her recital at Aeolian Hall in New York, scored another success singing at a reception given in honor of Col. Frederick Cesh on March 3. Ruth Conner, also a pupil, who will soon become the bride of Warren Brown, will have Martha Rowe, another Gorsky pupil, sing at her wedding. On March 24, Estelle Cohen, from the Gorsky studios, will present a program of solos and duets with the assistance of Mr. Jacobson, tenor.

BUSH CONSERVATORY NEWS

Advance requests for reservation of time with Frederic Lamond, celebrated pianist, who will teach at Bush Conservatory this summer, and applications for the free scholarship to be given by this eminent artist during the summer term, have been very numerous since the announcement of

RHYS MORGAN

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RHYS MORGAN

his teaching engagement at the progressive Chicago musical school.

Lamond will examine candidates for the scholarship he will give, on June 26. His Master Repertory Classes at the Summer School are also attracting a large advance enrollment and they are rightly regarded as among the most important of the summer season in Chicago. Many professional pianists and the very advanced artist-students have applied for membership.

The following officers of the class of 1925 of Bush Conservatory were elected recently: Florence Steele, president; Blanche Loper, vice-president; Pauline Toedtman, secretary; Mary Walker, treasurer, and Leotta Rawson, vocational secretary. The graduating class is the largest in the history of the Conservatory.

The preliminary contest for the Graduate and Master School Competition of Bush Conservatory will be held April 15. The finals for the award of the prizes occur at Orchestra Hall on April 30 at 8:15 p. m. Both of these trials are open to the public. The winners will receive an appearance with the Bush Conservatory Symphony Orchestra in Orchestra Hall on May 28, and in addition the successful pianist will receive an A. B. Chase grand piano, donated by the A. B. Chase Piano Company; the winner of the vocal contest will receive a Henry F. Miller grand piano presented by the Moiss Piano Company, and the successful violinist will be presented with a fine old Italian violin from Lyon & Healy.

Three artist pupils of Boza Oumiross, eminent baritone of Bush Conservatory, gave a program on March 10 at the

residence of Mrs. B. B. Afflick, in Winnetka. Another group of his pupils will give a program in Lake Forest on March 22.

The Czerwonky Trio (consisting of Richard Czerwonky, violinist; Richard Wagner, cellist, and Mme. Ella Spravka, piano, all of Bush Conservatory) will give a program for the Kenilworth Woman's Club on March 29.

Guy Hague, baritone; Beulah Van Epps, soprano, and Lorene Bouillon, contralto, gave the program at the recent informal studio recital of Charles W. Clark, at Bush Conservatory. The next meeting of the students of this artist and their friends will be held March 23.

Robert Quick, violinist, artist-pupil of Richard Czerwonky, and Robert Sanders, pianist, artist-pupil of Edgar A. Nelson, will give a joint recital at the Lyon & Healy Artist Concerts the week of March 30. Mr. Quick was recently soloist with the Chicago Symphony Orchestra and the winner of the contest of the Society of American Musicians.

JEANNETTE COX.

Rubinstein Club Musicale

Harriet Ware works, sung by Walter Mills, baritone; Edwin Markham, the poet, who wrote much of the verse of the Ware songs; the Rubinstein Club Choral, these were the attractions at the March 14 musicale (fourth of the thirty-eighth season), Astor Gallery, New York. President Chapman at the outset noted the Lenten appropriateness of some of the Ware songs; made mention of Mrs. T. W. Cook, recently deceased; introduced new members, each of whom received a flower; called to the platform five young girls dressed in white, guests of the club, from the Orphan Asylum Society, City of Brooklyn; introduced Mr. Markham, who delighted by quoting some of his quatrains, as well as his toast to the ladies. She also gave due credit to the philanthropic work of Mary Jordan Baker, treasurer; called attention to the coming musicale on April 25, when an act from Boheme is to be given by Metropolitan Opera artists, and told of the April 14 concert, with Ivogun, soloist, and the closing White Breakfast of May 9.

Mr. Mills has probably never sung better, his expressive voice, dramatic style and distinct enunciation giving great pleasure in the songs, *Joy of the Morning*, *Giving*, *Wind and Lyre*, *Iris*, *Red Rose*, *Fountain and Stars*. Mildred Wilson sang the obligato solo of the Ware chorus, *Undine*, with high tones of delightful quality, and united with Mr. Mills in *Good Night*. The Choral under Mr. Chapman's direction sang *The Cross* (music from *Undine*), *Fairy Bark*, and *Trees*, all of which were well done and much applauded. Miss Ware's own explanatory remarks preceding her songs, as well as her splendid playing of her *Mountain Pictures*, all interested the large audience immensely, and brought her prolonged applause, for everything she did was most charming and graceful. Alice Shaw played excellent accompaniments, and a feature was the introduction by Mr. Chapman of William H. Rieger, popular tenor of former days.

Another Return Date for Kathryn Browne

The Music Festival Association at Durant, Okla., has signed the contracts for a return date for Kathryn Browne, young Chicago Opera contralto. At the time of her first appearance in Durant last spring it was reported that one of the largest attendances in several years was recorded because of the civic interest created in this young artist. Contracts were offered her for an appearance there this April, and when refused by her manager on account of no available time the president of the association, H. G. Bennett, immediately reserved his dating for her appearance more than year ahead.

Eleanor Painter Back from Europe

Eleanor Painter, American soprano, arrived in New York on the Berengaria on March 20. Miss Painter is returning from sensational success in opera in Berlin. Before going abroad the soprano was well known for her delightful work in musical comedy and light opera.

The Hilger Trio in Brooklyn Concert

The Hilger Trio, composed of Elsa, cellist; Maria, violinist, and Greta, pianist, will appear at the Brooklyn Arion concert on April 16. This organization is now under the exclusive management of Annie Friedberg.

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Author of "The Way to Sing." — Published by C. C. Birchard, Boston, Mass.

Amelia Galli-Curci Says:

THE AMBASSADOR—NEW YORK

February 23, 1923.

Dear Mr. Proschowsky—
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
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ROSE AND OTILLIE SUTRO VISIT AMERICA



ROSE AND OTILLIE SUTRO.

As MUSICAL COURIER readers already know, the Sutro sisters have been in America for a short time and have given a few concerts here. They were away for several years, living and playing in Europe, but they consider Europe not even their adopted home. They are not only Americans, but very American Americans. They come by their love of this country honestly. It is not new growth, but the result of generations of Americanism, with fighters—descended from the "fighting Stuarts"—who went through the Civil War and are always ready with a chip on their shoulder to defend America and American institutions. Indeed, the Sutros may point with pride to the fact that they come from an old Baltimore family, a family that lived for generations in the city that was the home of Francis Scott Key, the home of The Star Spangled Banner. And after a long stay in Europe they say now that they see with real delight that America is not only forging ahead musically but also that American music and American artists are taking a more prominent place in our musical life every day. To say that the Sutro sisters are "boosters" for America and Americans is putting it mildly. It would be far more exact to say that they are crusaders, fighting for American recognition both here and abroad.

On this visit to the homeland they arrived just in time for Christmas and are returning for European engagements after Easter. Their last stay in Europe lasted all of three years. They went over for a short stay, but concert engagements came their way, and their sojourn was extended from month to month until it stretched out into the years. Most of the time was spent playing in England, France, Switzerland and Italy. They spent but a short time in Germany, and expressed themselves as being unutterably shocked at the change that has come over that country and its people as a result of the war.

While in America the Sutros played, for the first time in this country, the splendid work for two pianos composed for them, and dedicated to them, by Mrs. H. H. A. Beach—her big Suite Founded Upon Old Irish Themes (reviewed in the November 20 issue of the MUSICAL COURIER).

In addition to the Beach work, the Misses Sutro have had a number of other two-piano compositions written for them and dedicated to them. Among these are: Syncopated Study, by Algernon Ashton; Waltz Paraphrase on Strauss themes, by Edouard Schuett, and numerous others.

When the Sutro sisters first started out, it was at the suggestion of the editor of the MUSICAL COURIER that they announced themselves as "Ensemble Pianists." Afterwards, when they became Duo-Art artists, they changed the designation to "Duo Pianists."

Last year they went to Meran—which is now Italian, and known as Merano—to visit the famous composer, Schuett. They say it is the same delightful artist colony as of old, and its Italianism noticeable chiefly from the dreadful Italian military bands that now infest the place.

There is one matter, purely technical, that demands mention: the manner in which the Misses Sutro place their two pianos. The story of the investigations made by the Misses Sutro and their result is this: It was at the Conservatory of Milan, Verdi's school, and one of the very rare old acoustically perfect halls still existing in Europe, that Signorina Rosa Fraccarelli, an unusually clever and capable woman, who is manager of the firm of Ricordi and Fiugi, brought her head tuner and the movers and spent the entire morning with the Misses Sutro testing the two pianos in every conceivable position. The Milan concert manager for the Sutros and several friends were also present, and all agreed upon the arrangement which the Sutros now use, namely, the two pianos are set side by side, with the treble end towards the audience, and the foremost of the two pianos set a little to the right (i. e., the right as it would appear from the audience). By this arrangement both pianists sit as if they were solo artists, and each is visible to

everybody in the hall. This position is shown in the accompanying photograph.

Dickinson's Lecture-Recitals Close

The last of Clarence Dickinson's historical recitals at Union Theological Seminary, on March 3, had for its subject, The Development of Religious Music. For illustrations he had Ruth Rodgers, soprano; Rose Bryant, contralto; Charles Stratton, tenor; Frank Croxton, bass, the mixed choir of the Brick Church, and a quartet of trumpets and trombones.

A Gregorian Chant was sung by the choir with fresh and lovely tone, as was also a Palestrina Motet. The quaint and charming St. Patrick's Prayer and two Spirituals were sung in appealing fashion by Charles Stratton. The dramatic element in sacred music was noted in The Pharisee and the Publican by Heinrich Schuetz, sung by Charles Stratton and Frank

Croxton, with the choir. The Christus Resurrexit (Ravanello) and Fantasia on How Brightly Shines (Reimann) were played by the trumpets, trombones and organ. The cantata was represented by the beautiful singing by Ruth Rodgers of Bach's My Heart ever Faithful, from God So Loved the World; the Passion by the narrative, recitative and aria At Evening and Make Thee Clean, nobly sung by Frank Croxton, with the final chorus from Bach's St. Matthew Passion. The oratorio was represented only by the exquisite singing of He Shall Feed His Flock, sung by Rose Bryant; the Russian motet was Rachmaninoff's Hymn to the Trinity.

Modern music was interestingly represented by a setting of Rosetti's The Shepherds, by the English composer, Maurice Besley, containing much lovely melody, a fine sense of climax, and marked originality; it was beautifully interpreted by Ruth Rodgers and the choir. An interesting solo by LeRoy Rile, Tree of the Cross, was sung by Rose Bryant, and the program closed with Dickinson's Great and Glorious, for chorus, with trumpets, trombones and organ.

This has been a notable series throughout. As a well known book publisher remarked, "These are among the most distinguished musical events in New York."

Klibansky Pupils' Activities

Mabel Nichols sang for the Lion's Club in White Plains last month. Louis Hann appeared before the Woman's Club of the Broadway Tabernacle in New York City, February 26; he was enthusiastically received and had to sing encores. Joe Philips is meeting with success in his ap-

pearances at the Hippodrome in Buffalo. Mrs. Ralph Austin gave delight by her singing of American and French songs at a muscale given at the home of Mrs. Alexander T. MacDonell, of Lima, Ohio. Edgar Cole, baritone, has been reengaged as soloist at the Crescent Avenue Presbyterian Church, Plainfield, N. J. Aline Hurrell, pupil of Leroy Tebb (assistant), was cordially received in a program of songs given at a reception at the home of Mr. and Mrs. Herbert V. Dike on February 28. Lottie Howell is meeting with success on her tour with The Impresario Company, as is evidenced by her press notices. Mr. Klibansky gave an artist recital at the Wanamaker Auditorium March 25, and will give another at the Greenbridge Church, White Plains, March 27.

Marye Berne Pupils' Recital

Marye Berne, soprano, of Akron, Ohio, pupil of Estelle Liebling, presented some of her pupils in recital on March 5. Miss Berne was assisted by Nellie Whitaker, pianist. The concert was held in the Monroe Presbyterian Church in Akron. The pupils taking part were Mrs. E. Swartz, Mrs. Leola Storie, Helen Halter, Mrs. M. R. Hawke, Mrs. A. Traul, Mrs. Keister, Howard Osborne, Selma Adair, Nellie Combs, Leland Osborne and Stephen D. Hadley. Particularly interesting were the numbers from De Leon's new opera, Algala, which had to be encored. The quartet arranged by Mary Berne of Strickland's When Your Ship Comes In, was most effective and also repeated. Howard Osborne is a boy soprano with a lovely voice; he was very effective in a ballad, To A Swallow, by Max Liebling, well known New York musician and father of Estelle Liebling.

Middleton in Three St. Louis Appearances

Besides his two appearances with the St. Louis Symphony Orchestra on March 13 and 14, Arthur Middleton also sang in the Missouri city with the St. Louis Maennerchor on March 11. On the two preceding days he had given recitals in Omaha, Neb.

Ernest Schelling as Conductor

Ernest Schelling appeared in Montclair, N. J., March 17, and conducted the season's final pair of Philharmonic Children's Concerts on March 21. He will conduct a children's concert in Boston on March 28.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending March 19. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(T. W. Allen, New York)

When the Petals Fall, song, by Thornton W. Allen.

(Enoch & Sons, New York)

Just Count the Stars, song, by Frank H. Grey.

(The Willis Music Co., Cincinnati)

Songs and Silhouettes, book of piano pieces for children, by Laura Pendleton Rooge.

The Foxy Kitten, for piano, by Rudolf Friml.

Lady Slipper, intermezzo, for piano, by Evan Davies.

Musical Adventures for Four Little Hands, for piano, by Rudolf Friml.

Love's Glorious Day, song, by G. Vargas.

Ten Little Pieces for the Saxophone, by Edward C. Barroll.

Merz's First Steps of the Young Violinist, by Otto C. A. Merz.

(Boston Music Co., Boston)

Celtic Lullaby, for violin and piano, by Gilbert Beard.

Very First Lessons on the Violin, by Jasper Graham.

Popular Favorites for the Saxophone, transcribed by Jascha Gurewich.

Orchestra

(The Willis Music Co., Cincinnati)

The Willis Graded School Orchestra and Band Series, by J. E. Maddy and T. P. Giddings, full score, volume two.—This work contains a miscellaneous collection of music from Carrie Jacobs-Bond (A Perfect Day), J. E. Maddy (Medley of folk tunes), to such worth-while things as the Intermezzo from L'Arlesienne by Bizet and The Lotus Flower by Schumann. Each composition is prefaced by an extended introductory note, suggesting special points of emphasis and substitutions of instruments.

Presumably the orchestrations were made especially for this work. At all events they are to be highly commended, as the authors have very wisely abandoned the ordinary mode of orchestra writing and have made their scores "thick." School orchestras in the United States are so extremely irregular and uneven in their constituents that it is necessary, in making scores for their use, to give music for whatever instruments may be present, even though the results be far from orthodox. The first aim of school orchestra publications is to make possible the performance of the music and to give all of the players in the orchestra sufficient work to do to make the music interesting. This has been excellently and capably accomplished by the arrangers of the music in this volume, and they have sensibly introduced into their orchestration three violin parts, mandolins, saxophones, alto or mellophones, baritone and tenor horns.

Generally school teachers are woefully prejudiced and opposed to the practical method if that method does not coincide with the tenets of orthodoxy, and it will probably be somewhat of a struggle on the part of the publishers to get them to carry out the orchestrations here suggested. Most school orchestras are all top and bottom with neither middle voices nor bass. This is due to the fact that school orchestras generally have no violas, cellos, bases, horns or bassoons. And when teachers are asked to fill up this lacuna by the use of such unusual orchestra instruments as the saxophones and the various band horns they generally rebel because they do not believe that the use of such instruments is "quite the thing." Perhaps their view would be changed if they realized that Bizet and other composers have used the saxophones and that the great Wagner himself introduced the band horns into his Nibelungenring score—called them tubas, as indeed they are.

The object of the school orchestra is not primarily to make music. Music can be made sufficiently in this country by professional orchestras. The idea of a good many school teachers that the object of the school orchestra is "show-off" is highly regrettable. The object of a school orchestra is like unto the object of school classes or a school gymnasium: to give exercise and education to as many students as possible, quite irrespective of the availability of such work for the concert platform. This Willis publication offers almost unlimited possibility for development along these common-sense lines, and teachers of music in our schools should make the most of it.

Miscellaneous Music

(Carl Fischer, Inc., New York)

Cowboy Songs, by Oscar J. Fox.—These are entitled: A Home on the Range (The Cowboy's "Home Sweet Home") and Greer County (A Frontier Ballad). They are certainly of the West, depicting the roughness of the life, and they sound like arrangements of folk songs.

Me Company Along, by Richard Hageman.—A brilliant composition, dedicated to Claire Dux. It has a difficult and unusually effective accompaniment. Fine music by a composer of rare talent!

Flute music, by Quinto E. Maganini.—The titles of these pieces are Cho-San, Sayonara and Moto-Kago-Machi. They are difficult concert pieces for the flute with piano accompaniment, very attractive and effective.

Etude Caprice (Rode), transcribed by Mischa Elman.—A brilliant concert study with a finely wrought piano accompaniment. The transcription and editing is, of course, masterly.

Menut (Bach), transcribed by Felix Winternitz.—Winternitz has made of the Bach melody an excellent violin transcription, which presents no great difficulty for the violinist nor the accompanist.

Transcriptions, by Harriette Cady.—These are apparently transcriptions from Chinese music. They are en-

titled Sian Chok and Chinese Lullaby. The Chinese Lullaby is rather simple and effective; the other piece is an allegro vivace which would be tremendously difficult if taken at that speed. Both pieces are short.

(Schott's Sons, Mainz)

Compositions by Walter Schultheiss.—A set of works by this composer has just been received with various copyright dates, which indicate that not all of them are quite new. The titles are: Sonata for violin and piano, op. 11; Sonata ditto, op. 8; three caprices after Paganini; concerto for violin and orchestra; serenade for violin, viola and cello, op. 6. It is well written music and shows fondness rather for tradition than modernism.

(C. C. Birchard & Co., Boston)

I Hear America Singing, by Harvey B. Gaul.—This setting of Walt Whitman's famous words is a gorgeous piece of choral writing in which Mr. Gaul shows an evident feeling for modernism which is quite unusual in a piece of this sort. The accompaniment is orchestral in character and has been arranged for piano (four hands). The work was written for the fiftieth anniversary of the Chautauqua and is inscribed to the Chautauqua Choir, H. Augustine Smith, director.

The Princess Ulalia, by G. Francesco Malipiero.—In a foreword Malipiero says: "I invented the fairly tale of the Princess Ulalia in order to bring to light certain ancient folk songs discovered by me some years ago at Naples in an old manuscript of the 17th century. All these songs were for one voice and bass. I have introduced them when Ulalia, having lost her husband, sings the songs of her childhood, of her happy girlhood, and afterwards of her love." The first six certainly are folk songs in origin, the seventh (Faithful Lovers) and the eighth (He Is Dead, Alas) are in my opinion the work of one of the most noted Neapolitan musicians of the 17th century, Francesco Provenzale."

It is a very unusual thing for an American publisher to undertake the publication of such modern music as this, and the Birchard Company is to be highly commended for its courage. It is certainly to be hoped that the American public and the American choral directors will show a similar courage by giving frequent hearings of this magnificent work. Malipiero is without question one of the most brilliant living composers, and those who, so to speak, get in on the ground floor by giving his works will receive ultimately such honor as is their due. As Malipiero's works go, this one is not so excessively difficult.

(G. Schirmer, Inc., New York)

Memories from Childhood, by Leo Ornstein.—This is a cycle of eight small pieces for the piano, with the following:

(Continued on page 52)

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LOS ANGELES ENJOYS
SAN CARLO OPERA

"Pop" Concert Attracts Capacity House—Roland Hayes and Florence Easton Warmly Received

Los Angeles, Cal., February 27.—The second International and ninth "Pop" concert, February 22, drew a large audience. Isabella Piana, soprano, was the soloist and sang excerpts from *Traviata* and *Butterfly*. Mme. Piana displayed a fine voice and musically understanding. The orchestra, under Conductor Rothwell, was in good form and all of the numbers pleased. Massenet's *Alsatian Scenes* was particularly interesting. Also included were Dvorak's New World largo, Spieldiarow's *Esquisses de Crimée*, *Dans L'Aouïe* from *Esquise Caucasiennes*, Goldmark's *Negro Rhapsodie*, and Grieg's March of Homage.

SAN CARLO OPERA

The San Carlo Opera Company opened its two weeks' engagement at the Philharmonic Auditorium on February 23, with *La Tosca*, Fulgezio Guerrieri conducting. This conductor, who has lived in Los Angeles for seven or eight years, was greeted by many friends and admirers. Between the second and third acts a silver loving cup was presented to him by Carl Bronson, himself a musician and writer of prominence, in the name of his (Guerrieri's) Capella Choir and other friends. Alice Gentle was a convincing *Tosca*. Mario Valle and Mario Salazar were good vocally and dramatically.

Martha was the offering at the Tuesday matinee, with Josephine Lucchese in the title role, which she sang with charm and ease. Stella de Mette was a satisfactory Nancy. Demetrio Onofrei, as Lionel, showed a genuinely fine tenor. Madame Butterfly, given Tuesday evening, showed to advantage Tamaki Miura. Mary Kent as Suzuki was satisfying vocally and dramatically. Onofrei and Valle were good.

Anne Roselle sang *Aida* Wednesday evening, scoring a triumph. Stella De Mette as Amneris was happily placed, while Tommasini was an exceptionally satisfactory Radames.

Faust was given at the Thursday matinee. Bianca Saroyá displayed a lovely voice. Pietro De Biasi was an adequate Mephistopheles. Demetrio Onofrei was Faust and deserves credit for his work.

February 27 brought a fine presentation of *Rigoletto*, with Mario Basiola in the title role. His work was realistic and vocally excellent. Josephine Lucchese as Gilda sang the *Cara Nome* beautifully.

ROLAND HAYES

Roland Hayes, negro tenor, sang the second of his two programs under George Leslie Smith's direction, at the Auditorium, February 20. His program, as before, covered a wide range and was done with complete artistry. While his negro spirituals were perhaps the most enjoyed, his entire program was received with great enthusiasm. His accompanist, William Lawrence, merits mention for his accompaniments.

CLARENCE EDDY—JEANETTE FALCONER

Clarence Eddy, American organist, gave a recital on the big Bovard Auditorium organ, assisted by Jeanette Falconer, dramatic soprano. His program gave predominance to American composers. He also played at the Angeles Temple.

FLORENCE EASTON

On February 17, L. E. Behymer presented Florence Easton, Metropolitan Opera soprano, in a concert, assisted by Eleanor Remick Warren, pianist and composer of Los Angeles. Miss Easton's voice was, if that is possible, more beautiful than ever. In addition to her regular program she sang a large number of encores. Miss Remick played three solos and several encores; she has ability and fine stage presence. Both artists were recipients of enthusiastic applause as well as many flowers. Mme. Easton will fill several other local engagements.

B. L. H.

Zan to Teach in Portland This Summer

Nikola Zan, New York teacher, will return again to Portland this summer where he has a special summer class

awaiting him. Mr. Zan expects to take charge on June 1, and after a couple of weeks' vacation at the end of the season he will return to his New York studio on October 1. Mr. Zan is very popular in Portland and last year enjoyed excellent success, attracting such a large class of pupils and receiving such splendid notices after his own recital that it is not surprising that he should want to return this year.

PORTLAND, ORE.

Portland, Oregon, March 6.—With Jacques Gershkovich as guest conductor, the Portland Symphony Orchestra gave a concert on March 4 at the Public Auditorium. The chief orchestral number was Rimsky-Korsakoff's symphonic suite, Scheherazade, in which Conductor Gershkovich achieved a real triumph. Under Mr. Gershkovich's baton, Alfred Cortot, the soloist of the evening, played Saint-Saëns' concerto for piano, No. 4, and Franck's Variations Symphoniques for piano and orchestra. Mr. Cortot was frantically applauded. There was a capacity audience, the largest in the history of the orchestra. In J. F. N. Colburn the organization has a fine concertmaster. The management of the orchestra, which has entered its fourteenth consecutive season, is in the capable hands of Mrs. M. Donald Spencer.

PAVLOWA

Anna Pavlowa, assisted by her ballet and symphony orchestra, recently appeared in three superb performances at the Public Auditorium. Fascinating as ever, Pavlowa won the usual ovation following her Swan dance. Theodore Stier conducted. This attraction was brought here by Steers and Coman.

DERESKE SINGERS—MILDRED DILLING

The DeReske Singers and Mildred Dilling, harpist, appearing under the direction of Steers & Coman, favored the city with an excellent concert on February 26. So great was the demonstration that the artists were forced to give numerous encores. The concert took place at the Public Auditorium.

NOTES

On February 27 the Orpheus Male Chorus, which always sings a cappella, gave its first concert of its fifteenth season at the Heilig Theater, assisted by May Dearborn Schwab, soprano. The men, as usual, sang with splendid effect and were greeted by a good audience. Conductor William Mansell Wilder may well be proud of what he has accomplished with the chorus. Mrs. Schwab was a large factor in the success of the concert. Edgar E. Courser furnished her accompaniments.

Participants in the Sunday afternoon concerts at the Public Auditorium have been the Evans Octet, Edith Colais Evans, director; Lucile Cummins, accompanist; Lucien E. Becker, organist; the Monday Musical Club Chorus, Rose Coursen-Reed, director; Rose Friedle Gianelli, contralto; Gladys Gibson, soprano; Oveta Barnes, violinist; Barreme Stone, accompanist, and William Robinson Boone, organist. Large audiences attend these concerts, for which the nominal fee of fifteen cents is charged.

The Portland Chamber Music Trio (Susie Fennell Pipes, violin; Ferdinand Konrad, cello; J. Hutchison, piano) played a delightful program of chamber music at the Museum of Art, March 1.

Mrs. Cecil Frankel of Los Angeles, vice-president of the National Federation of Music Clubs, was in Portland recently on business connected with the National Convention of Music Clubs to be held here June 6-12.

Ruth Bradley Keiser, pianist, recently gave a program for the MacDowell Club. She was warmly applauded. J. R. O.

ROBERT GAYLER PUPILS AT LENTEN MUSICALE

Mabel Lees, soprano, and Gwilym Anwyl, tenor, pupils of Robert Gayler, vocal coach of New York, and soloists of Christ Church, assisted by Sarah Posell, flutist, appeared in the Masonic Temple Auditorium, Greenwich, Conn., March 3. Mr. Anwyl gave a convincing interpretation of the *Cielo e Mar* aria from *Gioconda* and was well received in a group of songs. Miss Lees also gave pleasure through her delightful renditions. Both artists were heard to advantage in the duet, *Vogliate mi Bene*, from *Madame Butterfly*. Miss Posell scored in her playing of Gluck's *Orpheus* and also in the flute obligato for one of Miss Lee's songs. Mr. Gayler accompanied in his usual admirable style.

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well known Canadian organist, pictured at the age of four. These hands and feet have developed a capacity on organ keyboard and pedals altogether amazing.

Abby Morrison Sings for 2000

Abby Morrison sang before an audience of two thousand when she appeared as soloist with the Springfield MacDowell Club on March 1. Her first number was Micaela's aria from *Carmen*, following which she was recalled several times and sang as an encore *Comin' Through the Rye*. For her last group Miss Morrison sang Grieg's *Ich Liebe Dich*, Hurter's *Pirate Dreams* and Curran's *Life*, to which she added Annie Laurie as an encore. In reviewing the concert the Springfield Republican stated that Miss Morrison possesses a voice of pleasing quality and wide range, and called attention to her attractive personality. The Springfield Union also commented on Miss Morrison's voice of extended range.

Dumesnil to Teach in Paris

Maurice Dumesnil, French pianist, will return to America in October for an extensive concert tour under the management of Martha Parisi. In the meantime, Mr. Dumesnil will remain in Paris the entire summer and will teach at his studios in the *Maison Gaveau*. He will also feature special coaching for singers in French repertory and modern songs.

Shaw Artist Answers Hurry Call

Russel Scott, an artist pupil of W. Warren Shaw, answered a hurry call to the Capitol Theater, New York, and sang *The Lady of the Evening* music on March 5, 6 and 7, in the absence of the tenor whose name appeared on the program. Mr. Scott made a very favorable impression.

Dubinsky Institute Pupil Wins Medal

Sammy Selikowitz, nine-year old pianist from the Dubinsky Studios of Musical Art, won the bronze medal in the district contest of the New York Music Week Association, receiving the highest mark; he will now enter the Borough contest.

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ACROSS THE COUNTRY

Asheville, North Carolina.—Misha Elman played in the City Auditorium to an audience which "might well be called a convention of the musicians of Western North Carolina." No concert this season has evoked more appreciation. To the Saturday Music Club is due this artist's appearance here.

Geraldine Farrar captivated with her miniature Carmen recently.

The Saturday Music Club is arranging a special recital for Leo Polske upon his return here shortly from Paris where he won the Grand Prix Entrance to the Conservatoire over forty-three foreign contestants. Mr. Polske, who is only seventeen years, has often visited in this city where he has many friends.

Maude E. Truitt presented a lecture recital on the opera, Faust, under the auspices of the Schubert Society.

Carl Behr, veteran orchestra director and leader in Asheville's musical progress, is organizing a summer music colony which will have its location some twenty miles west of the city in Laurel Park Estates.

North Carolina is this spring to inaugurate her first statewide Music Festival which takes place in Raleigh. Mrs. O. C. Hamilton, of Asheville, will represent this section of the state on the directing board of the festival.

Among Asheville delegates to the State Convention of Federated Music Clubs, now in session at Statesville, N. C., are: Mrs. O. C. Hamilton, National Federation board member; Mrs. Frank Smith, president of the Saturday Music Club; Blanche Loftain, president of the Asheville Music Teachers' Association; and Edith Winfield Truitt who has been appointed chairman from the state of North Carolina for the 1925 Biennial of the National Federation of Music Clubs.

Harry Edward Mueller has been engaged as organist and choir-director of Trinity Episcopal Church of this city. He holds degrees from the new England Conservatory and the Stubbs School of Choir Training.

Berea, Ohio.—On March 1 Albert Riemenschneider gave an organ recital. The first group on his program included two choral preludes by Bach. The reason for Mr. Riemenschneider's success in Bach numbers is the spirit and zeal which he brings to them. That same spirit permeates all his work so that, together with technic, he stands high in the ranks of American organists.

Boston, Mass. (See letter on another page.)

Canton, Ohio.—Under the auspices of the MacDowell Club and complimentary to the members of the music committee of the Canton Womens' Club, Havrah Hubbard, assisted by Edward Hart as his musical interpreter, March 6 gave his operalogue of the Tales of Hoffmann in the Hotel Courtland.

A treat was afforded the capacity audience which listened to a concert by the Elshuco Trio of New York in the Trinity Reformed Church, March 13. The MacDowell Club sponsored the concert.

Charleston, West Virginia.—The San Carlo Grand Opera Company presented Martha and Madame Butterfly to appreciative audiences on January 10.

The Charleston Symphony provided a rare treat in bringing the Cincinnati Symphony Orchestra, under Fritz Reiner. A packed theater enthusiastically applauded the conductor and players.

January 25, the Charleston Symphony Orchestra, under W. S. Mason, and a chorus of local singers, presented Gounod's Solemn Mass in Honor of St. Cecilia. The concert was one of the most beautiful presented by the society. Pearl Reddington, Isabelle Rood Dahlstrom, Mrs. John Mason, William Grover, William Carroll, Domingo Lopez and J. Arthur Smith gave much pleasure by their lovely singing.

The Treble Clef Chorus gave its second concert, assisted by Marion Morrey, pianist, and Grace Divine, mezzo-soprano. The chorus was under the efficient leadership of Elsie Fischer Kincheloe. Ruth Miller gave supporting accompaniments.

February 22, another splendid concert by the Charleston Symphony Orchestra took place with Dorothy Kempe of Cincinnati as cello soloist. Miss Kempe is splendid musician, with a charming personality and fine interpretative powers. The orchestra was never in finer shape and, under the masterful baton of W. S. Mason, rendered beautifully selections from Haydn, Strauss and Von Suppe.

February 19, Elsie Fischer Kincheloe, soprano, and Frank H. Kincheloe, baritone, gave a recital to a capacity house at Clarksburg, W. Va., under the auspices of the Marcato Club. The program was lengthened by many encores. K.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

East Liverpool, Ohio.—Charmed by his personality and voice, storms of applause greeted each number by Charles Marshall, March 9, in the final concert of the Civic Music Association in the Ceramic Theater. Aldo Del Missier, violinist, was the assisting artist and Violet Martens was the accompanist.

High Point, North Carolina.—For its initial performance the chorus of High Point College gave Cowen's Rose Maiden to an audience that filled the auditorium. Novella McIntire was the accompanist and all the soloists were local singers. High Point College opened last September and the music department has had a good start.

R. McC.

Indianapolis, Ind.—The American pianist, Rudolph Reuter, played at Masonic Hall on March 10, under the auspices of the Paramount Artists' Service. Despite a terrific storm there was a considerable audience for Mr. Reuter is no stranger here. However this was Mr. Reuter's first appearance here since his two-year tour abroad, and the breadth and ripeness, as well as virtuosity of his playing, proved that the foreign critics were not wrong in their judgment.

H.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Muncie, Ind.—The Zimmer Harp Trio gave a recital last month at the High School Auditorium, under the capable management of Mrs. J. J. Burkholder.

A beautiful program of sacred music was given by the

March 26, 1925

Matinee Musicale, under the direction of Ellen Cates. Those taking part were Robert Minton, Maxwell Poland, Mrs. Eugene Oesterle, Percy Kabrick, E. Kinney Miller, Ellen Cates, Mrs. Howard Cecil, Mrs. H. L. Janney, Frank Magrane, Mrs. Earle Green and Paul Norris.

March 1 the Muncie Matinee Musicale gave a reciprocity program in Kokomo. Those taking part were Florence Pettjohn, pianist; Mrs. Olin Bell, organist; Mrs. Alfred Kilgore, soprano; Mrs. Potter Lucas, contralto; Mrs. Leonard Shick, violinist, and Mrs. Eugene Oesterle, accompanist. They reported a capacity house and much enthusiasm.

The Junior Matinee Musicale has made a growth this year from twenty members to seventy-five, due to the good management of its director, Eva Hanes Atkinson. New talent is being discovered and developed at each meeting.

Mildred Piner, leader, presented the following students, March 11, at the Hotel Roberts: Ken Resur, violinist; Florence Pettjohn, pianist; Martha Botkin, soprano; Ashton Miller, soprano; Mary Alice Moore, soprano, and the Central High School Orchestra, Leonard Glover, director.

H. M. B.

New Haven, Conn. (See letter on another page.)

New Orleans, Fla.—Guests at the Angebilt Hotel were favored recently with a beautiful piano recital by Herman P. Chelius, former director of the Boston Conservatory of Music.

The Eclectic Music Club held its regular meeting and presented several of its numbers in an interesting program. Edward M. Young, of the Manuscript Society of New York, gave a short talk. A Percy Grainger artist-pupil, Maude Boone Rogers, with Miss Grugrich at the second piano, was heard. Others taking part were Mrs. Tom Casey, Evelyn Buck, Murry C. Taylor and Miss Hampton. Caroline F. Barbour, head of the music department of the Collegiate School for Girls at Richmond, Va., was the guest of honor. Florence Hudson is president of the club.

A. H. W.

Philadelphia, Pa. (See letter on another page.)

Portland, Ore. (See Music on the Pacific Slope.)

Providence, R. I.—Under the auspices of the Rhode Island Federation of Music Clubs, of which Marion L. Misch is president, the contest for young professional musicians of Rhode Island was held in Manning Hall, Brown University. The judges were William Arms Fisher, Minot Beals and Lillian Shattuck, Boston; Mrs. George Lomas, Pawtucket; Gene Ware, Providence, and Alexander Rimb, of Harrisville. The winners were J. Delaire, Providence, violin; Rita Breault, Pawtucket, piano, and Amelia Strobl-Hill, Providence, voice. These three will represent Rhode Island at a further competition to be held in Boston in April. Those successful in the Boston trials will represent the New England States in the sixth biennial national contest for young professional musicians, to be held by the National Federation of Music Clubs in Portland, Ore.

At the Artists' concerts given by the Chaminade Club, of which Mrs. Prescott Knight is president, William Gustafson, basso of the Metropolitan Opera House, offered the entire program at the Plantation Club before a large audience. He gave artistic interpretations and pleased his audience to such an extent that three extra numbers were given.

Sammy Kramer, the thirteen year old boy violinist, gave a recital at the Emery Theater. Master Kramer was heard here when a small boy and at that time astonished his hearers. Since then his musical talent has developed and his playing was noted for big tone and splendid quality.

G. F. W.

Selma, Ala.—At the usual special Sunday evening musicale, in the Methodist Church, the new Pilcher organ was presided over by Mary Graham, organist.

On February 2 a studio recital was given by the advanced students of Winifred Striplin, in a Warford-Cox program.

Lawrence Meteyard, under auspices of the Selma Music Study Club, started his organ concert on February 12 at Church Street Methodist Episcopal Church, but was unable

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to complete the program. It was ably finished by Alonzo Meek, organist and teacher of piano. Mrs. W. W. Harper, dramatic soprano, and Mrs. John Creagh, lyric soprano, were soloists, accompanied by Mr. Meek.

February 27, Ferdinand Dunkley, president of Allied Arts Club of Birmingham, Ala., gave an interesting lecture at St. Paul's Parish House. Also slides of the MacDowell Colony were viewed with interest. Mr. Dunkley is a member of the colony at Peterborough, N. H.

The March Critic Club was held at the studio of Mrs. Striplin, and pupils were presented in an interesting program of vocal and piano numbers.

March 8, a new Skinner organ was used for the first time in Broad Street Presbyterian Church. Mr. Hollingsworth, organist at the Academy of Music, was guest organist of the evening.

New officers were elected in the Music Study Club: President, Alonzo Meek; first vice-president, Mary Calhoun; second vice-president, Mrs. W. H. Striplin; secretary, Mary Graham; treasurer, Mrs. W. S. Woolsey; recording secretary, Mrs. Robert Holroyd; librarian, Mrs. Pearson; auditor, Mrs. Ward. Five new members were elected for membership.

W. H. S.

San Antonio, Tex. (See letter on another page.)

Tallahassee, Fla.—Florida State College brought to its students within a few days three artists, among them Ethel Leginska, pianist, March 4. Large and interested audiences attended each one.

Terre Haute, Ind.—A recital of unusual merit was recently given by Vivien Bard for the Women's Department Club. She proved herself a pianist of charm and artistic ability. Her playing revealed fine depth of feeling, imagination and technical mastery. Interest heightened by the introduction of several of Miss Bard's own compositions. J. Allen Grimes, baritone, who assisted Miss Bard, added much to the success of the program. His dramatic fire and artistic interpretations were heartily applauded.

The Minneapolis Symphony Orchestra, under Henri Verbruggen, recently gave two performances under the local management of George Jacob. The afternoon program was designed for the school children and largely attended. The artistic merits of the evening program, the principal work of which was the Tschaikowsky B minor symphony, received the enthusiastic appreciation of the audience.

A. E. H.

Youngstown, Ohio.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, was presented in a popular concert March 9. Mr. Sokoloff proved a magnificent conductor. The concert was sponsored by the Monday Music Club and at its conclusion the conductor told the audience how well pleased he was with the concentration evidenced.

R. McC.

Zanesville, Ohio.—Zanesville was privileged to enjoy an artistic concert on the evening of March 12 by Ethel Leginska in the high school auditorium. Her program held her audience spellbound and she was compelled to give two encores.

R. McC.

Zay Pupil Busy Singing

Lillian Grae, coloratura soprano, pupil of W. Henri Zay, has been busy of late filling engagements in Newark, N. J. She sang for the Woman's Auxiliary at the Hebrew Orphan Asylum, February 26, with such success that other engagements followed quickly. Her principal numbers were the Swiss Echo Song, and Quando me ho vo, Musetta's song from Bohème. She also sang for the Music Circle of the Junior Council of Newark, when she gave seven numbers and three encores, the principal number being the Mad Scene from Lucia. She was also heard in a recital at the Ezekiel Lodge on March 11, singing the Caro Nome aria and other numbers, and sang at the Sisterhood Day Nursery, March 10, in a program which included some children's songs.

Miss Grae has developed under Mr. Zay a brilliant, full coloratura voice of large range. She sustains a brilliant high F with ease, and excels in staccato and brilliant effects. One of her best numbers is Je suis Titania, from Mignon, in which she takes the high F at the finish.

Return Engagements for Murphy

Lambert Murphy, tenor, has been engaged by the University of Iowa for a recital on April 19. The following partial list of his return engagements in oratorio and festivals alone, testifies to his popularity and artistry: nine times with the Boston Handel and Haydn Society, six with the New York Oratorio, five at the Worcester Festival, five at the Springfield (Mass.) Festival, four at the Cincinnati Festival (consecutive seasons), four at the Ann Arbor Festival, four at the Syracuse Festival and three times with the Toronto Mendelssohn Choir.

Vreeland's Program a Delight

"Vreeland audience plainly adored her," wrote the Asheville Citizen after the popular soprano's appearance there in concert. The critic of that paper also said: "Miss Vreeland proved to be one of the finest artists heard in Asheville in recent years. She sang unaffectedly, vivaciously or plaintively in turns, the voice, flute-like and smooth in delivery. Her program was a delight."

N. Lindsay Norden's March Programs

N. Lindsay Norden prepared the following programs for the Sunday evening musical services at the Second Presbyterian Church, Philadelphia, during March: 8, music by symphonic composers; 15, a request program; 22, Reinecke's Evening Hymn; 29, compositions by N. Lindsay Norden. Mr. Norden is organist and director of this church.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW TO PRONOUNCE

Gigli, Geel-ye (the G is soft).	Szumanowski, Shim-ahn-ov-ske.
Jeritz, Yae-rit-zah.	Tschaikowski, Shy-kov-ske.
Rethberg, Rote-berg.	Schipa, Skep-pah.

Mestechkin, Mes-tech-kin.

WHERE TO STUDY

Would you be willing to give me some advice or opinion as to where it would be most advantageous for a young musician to study? It is my intention to fit myself for a public career, and naturally I want to do the best for myself in making my plans, which will of course cover some years. It is better for me to arrange my studies in advance rather than have to make changes during the study period. I want a thorough musical education and am prepared to spare no trouble to attain that end. Advice from friends does not weigh much with me, for most of them are prejudiced one way or another, each having exactly 'the right teacher' or environment, as the case may be. The advice you give in answering inquiries has made me feel you are to be depended upon, so will you please consider my case and tell me what you think the best for me?

As far as actually learning about any kind of music goes, there are just as good teachers in every branch of musical education in this country as are to be found in Europe, and as a matter of fact, better teachers in many of the important branches. There are certain advantages abroad; it is undoubtedly easier to learn a foreign language in the country where it exists than to learn it here; for the student interested in opera there is more to learn than the common tongue; here, even the quality is, as a rule, lower than ours; and a receptive nature coming in contact with strange peoples and new ideas cannot fail to broaden itself as it will not at home. It must be a question of choice with you. The best and pleasantest course, if financial conditions permit, would be to get a thorough education here at first and then go to Europe for a year or two for observation and investigation.

THE JEWELS OF THE MADONNA

"As I see that The Jewels of the Madonna is to be given next season at the Metropolitan Opera House, would be glad to know a little about it. When was it written, when produced in this country? Who is to sing it, and is it a tragedy?"

The Jewels of the Madonna is, indeed, the most tragic kind of tragedy. It is one of the most lurid opera books ever written, almost brutal in its emotional excesses. The story centers around the stealing

of the jewels of the Madonna by Gennaro to win the girl he loves, Malilla, away from the wiles of Rafaela, a leader of the Camorra. The piece ends in a jolly manner, Malilla rushing out to drown herself, while Gennaro sticks a dirk in his own heart. It is very different from all the other works of Wolf-Ferrari, which inclined toward comedy of the lightest and most delightful sort, and was written at the suggestion of the Vienna publisher, Weinberger. It was first produced at the Charlottenburger Opera House, Berlin, in 1911, and the first production in this country was in Chicago a year later. It has never been given at the Metropolitan. If it is included in next year's repertory, Mme. Jeritz will doubtless sing the role of Malilla.

THE GUITAR

"Recently I have been told that the guitar is so difficult an instrument to play that nobody will try to learn it. Do you consider that true? Of course I realize that the mandolin, ukulele and banjo seem to be preferred to the guitar, judging by what one hears in students' clubs sufficiently advanced to give public concerts. I never see any signs for teaching guitar, but many for other small stringed instruments."

Possibly it is because the guitar is difficult to learn that so many of the other small stringed instruments are preferred to it to-day. Learning to play quickly is what the majority want at present, and many of the new instruments are small and easily carried about. The guitar is still popular and much used in Spanish countries, its soft tones lending themselves excellently as an accompaniment for singing. G. Schirmer, Inc., recently published an advanced guitar method, which the MUSICAL COURIER reviewed, the work of Pascual Roch. Inefficient performers have had much to do with the passing of the guitar.

Ernesto Berumen's Activities

Ernesto Berumen, pianist, will make his final appearance at Aeolian Hall, New York, on Friday noon, March 27, playing the España Rhapsody by Chabrier with the Duo-Art Piano. Mr. Berumen will give his first Carnegie Hall recital next season. On April 5, Mr. Berumen will play for the benefit of the French Tubercular Orphan Children at the Brevoort Hotel, under the auspices of the French Consulate of New York City.

Mr. Berumen will broadcast again, by general request, from Station WEAF, on Monday evening, April 6.

Emilie Goetze, talented pianist, will be one of the soloists at the La Forge-Berumen noonday recital in Aeolian Hall on March 27. Miss Goetze is an artist pupil of Ernesto Berumen.

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Heard in Concerts—Notes

New Haven, Conn.—On February 16, Arthur Whiting gave the fourth program in his Expositions of Classical and Modern Chamber Music, featuring German lieder, Russian, Irish, and Scotch folk songs, with John Barclay as soloist. Mr. Barclay has a large following here and was greeted by an enthusiastic audience which enjoyed each song to the utmost. The composers were Schubert, Mussorgsky and Whiting, whose setting of the Rubaiyat of Omar Khayyam was heard here for the first time. Mr. Barclay was in such excellent form that recalls were the order of the evening. Mr. Whiting furnished a splendid background at the piano.

SYMPHONY ORCHESTRA.

The outstanding program of the month was that given by the New Haven Symphony Orchestra in Woolsey Hall, on February 22, before a large and enthusiastic audience. The program opened with overture to *Der Freischütz*, played with superb sonority and splendid climax. The symphony was Mozart's D major, No. 35, which was given a beautiful reading, the brilliant work of the strings standing out in a remarkable manner, due to the artistic leadership of Hugo Kortschak, concertmaster. Overture to *The Bartered Bride*, Smetana, was given with fine rhythm and brilliancy.

Novel features of the program were the Ecstatic Shepherd of Cyril Scott, which Mr. Barrere played unaccompanied behind the scenes. His appearance on the stage caused tremendous applause. He then played the Ballet from *Orfeo*, Gluck, in his inimitable manner.

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- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
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 GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex., April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.
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 ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.
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the chairman of the General Committee being Marion Wickes Fowler, president of the St. Ambrose Music Club, and who was Chairman of Program for Music Week last year. She has appointed Mrs. Clarence B. Bolmer as the Chairman of Program this year.

REVIEWS AND NEW MUSIC

(Continued from page 48)

lowing titles: *A Tale from the Moon*, *The Organ Grinder and the Monkey*, *In Grandpap's Big Rocker*, *The Funny Story*, *An Arabian Fable*, *In the Swing*, *The Sleeping Doll* and *March of the Tin Soldiers*. It is needless to say that this is altogether remarkable music. It is such music as the children of America have never before had the good fortune to get. Instead of being the namby-pamby, stupid, silly, mushy, sentimental stuff that is generally crammed down their helpless ears, it is real music. Children who have been accustomed to the ordinary educational collection of horrors may not like it, but healthy, normal, mischievous, energetic youth will be delighted with it.

(Arthur P. Schmidt Co., Boston)

Two piano compositions, by Gena Branscombe.—They are entitled *A Woodsy Nymph Came Dancing*, and *Hill-Top Dreaming*. The first of these is a waltz, very graceful and pretty, intended for little children. The second is a Romance very much in the manner of some of Grieg's lyric pieces. Both pieces are attractive and should win a large audience.

Seven violin pieces, by Franz Drdla.—This composer is so celebrated that anything from his pen is sure to be received with interest. Whether or not these pieces will be as successful as his famous *Souvenir*, it is of course impossible to say. At all events, they are fine works and will attract violinists. They are made with simplified writings wherever the violin part is very difficult, and consequently will be found useful both by concert violinists and students.

(J. & W. Chester, London)

Four songs, by Herbert Bedford.—They are entitled *Homecoming*, *The Coming of Love*, *To a Waterlily*, *At Evening* and *The Heart Has Chambers*. Twain. These are simple ballads in Mr. Bedford's well known style. They are very well constructed by a master of long experience and they evidence a gift of melody that is quite charming.

(White-Smith Music Pub. Co., Boston)

Incline Thine Ear to Me, by George Henry Day.—Mr. Day has written a very effective anthem in which the flow of agreeable melody is far above the average and the vocal writing effective without being excessively difficult. There is a soprano solo that offers opportunity to the singer for a certain amount of tasteful vocal display and there are occasional contrapuntal moments in the choral structure which add greatly to the appealing quality of the music. The climax is magnificent.

As Now the Sun's Declining Rays, by George Henry Day.—No less attractive is the same author's unaccompanied anthem with the above title. It is a short piece covering only four pages and is quite simple.

Caroline Lowe Studio Activities

During the present season the Caroline Lowe studio has been a very busy one, with many regular lessons, regular class evenings held every two weeks, broadcasting and other concerts. The class evenings have aroused particular interest among the many guests who have attended from time to time and have given opportunity for them to observe the marked improvement of the singers. From seven to eleven pupils have appeared on each program and many with promising voices are getting splendid experience. At the close of each program criticisms are read and discussed and much benefit is derived from the kindly suggestion of fellow students. Duets, trios and opera arias as well as songs are sung, and these in the various languages. Some opera choruses also are now being rehearsed, so that the spirit of the operas may more readily be understood. Many of the pupils being church soloists, sacred solos are also used.

Pupils appearing thus far this season include: sopranos—Doris Makstein, Lillian Wildberger, Anna Rosen, Mary Warren; contraltos—Margaret Bradley, Myrtle Purdy, Eleanor Person; tenors—Sam Cibulski, Nicholas Clarkson; baritone—Charles Hoerning. Others will be heard soon. Mme. Lowe plans to present her advanced pupils in a recital in Chickering Salon in April.

Ethelynde Smith Booked for Southern Tour

Ethelynde Smith is booked for a second tour of the South this season. Among her engagements are the following: concert under the auspices of Harry M. Zehner, supervisor of public school music, Columbia, Pa., March 24; Storer College, Harper's Ferry, W. Va., March 26; Fairfax Hall Girls' School, Basic, Va., March 28; Cullowhee Normal School Cullowhee, N. C., March 31. Following this Southern tour the soprano will go to the Middle West for further engagements, returning to her home in Portland, Me., late in April.

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Return Dates for MacBurney-Turner Singers

The MacBurney-Turner Costume Singers—Elsa Fern MacBurney, soprano; Leola Turner, soprano, and Anna Daze, accompanist—are assured of the success of their programs when they are so often asked for return engagements—sometimes having three or four appearances for some organizations. Their large repertory of songs and duets of many nations and periods, each having its distinct and beautiful costume, are in part responsible for the success of these re-appearances. Current engagements have been: State School, Vinton, Iowa; Coe College, Cedar Rapids, Iowa; Parsons College, Fairfield, Iowa; Federated Church Clubs, Corning, Iowa; Sunday Evening Series, Hotel Windermere (under direction of Mrs. Charles Orchard); Woman's Club, Harvey, Ill. (second appearance); Iowa Wesleyan, Mt. Pleasant, Iowa; Bryn Mawr Woman's Club, Chicago; River Forest (Ill.) Woman's Club; North Shore Woman's Club, Edgewater Beach Hotel; Sunday Concert Series, Blue Island, Ill.; Daughters of the American Revolution, Bloomington, Ill.; Hyde Park Y. M. C. A. (third appearance); Englewood Woman's Club.

Recent press comments are as follows: "Unusual in the line of concert entertainments was the costume recital given at Sinclair Memorial Chapel, under auspices of the Coe College Men's Glee Club. . . . It brought a little of the musical drama to the concert stage. Both Mrs. MacBurney and Miss Turner possess voices of lovely quality which blended well in their duos. Particularly attractive were the duets, Under the Shining Dome (Delibes) and Pale Moon (Logan). Another delightful group was the French songs offered by Miss Turner, who endowed them with much charm and vivacity. The costumes were well chosen and beautifully designed, forming an effective background to the music. The singers were induced to add many an extra encore."—(Cedar Rapids, Iowa, Ledger.)

"The recital given by the MacBurney-Turner Costume Singers, Tuesday evening, at the Iowa College for the Blind, was in every sense an artistic triumph. Leola Turner has a beautiful voice, possessing unusual qualities of sweetness, power and color, while the ease and surety with which she sings bespeaks the praise acquired only through thorough and correct training. In her group of French Peasant songs she was altogether charming. Elsa Fern MacBurney in her solo singing revealed a voice full of subtle, tender beauty that gave to her songs a great depth of human appeal. The duo work of these artists was all that could be desired; their voices blended beautifully, each complementing the other. Their varied costumes were rich and beautiful, furnishing not only a background for their songs, but also clothing the singers with a vivid personality that created the desired atmosphere. The able support of Anna Daze as accompanist is worthy of the highest commendation, making possible the perfect ensemble of the group. The Iowa College feels that they were accorded a rare privilege to be able to present to the people of Vinton a group of artists of so high a calibre as the MacBurney-Turner Costume Singers."—(The Vinton Eagle.)

"The costume program, by the MacBurney-Turner Costume Singers, was one of the finest things Corning has been privileged to hear. . . . Exquisite costumes added to program interest. It was hard to tell which was the most attractive, the appealing note in the opening duo in Hindoo Costume, the gay little French songs, the passion and despair of the Gypsy numbers, the pathos of the Indian songs, the quaint Dutch costumes and numbers, or the piquant Colonial dames who sang so charmingly. Under the Shining Dome from Lakme (Delibes) was one of the strongest numbers. Miss Turner sang the French numbers with a gay abandon which was delightful. Mrs. MacBurney did the solo work in the Gypsy numbers with an enthusiasm of spirit and a sweetness of tone which captured her hearers. The Indian costumes were especially pretty and these numbers were popular with the audience. The Colonial numbers were enhanced by very elaborate Colonial costumes, and this group was introduced most beautifully with Carry Me Back to Old Virginny. Mrs. MacBurney's O, No, John was a pleasing feature of this group. The work of the two singers with their accomplished accompanist, Anna Daze, was artistic from every standpoint and delighted the audience."—(Adams County Free Press.)

La Forge-Berumen Studio Notes

The La Forge-Berumen Studios gave their usual semi-monthly program at Aeolian Hall in Fordham on March 6. Those who appeared were Jane Upperman, Carlotta Russell, sopranos; Mrs. H. Franchimont, contralto, and Valeriano Gil, tenor. The accompanists were Alice Vaiden Williams, Helen Phillips, Ester Dickie and Sidney King Russell. Grace Bowden and Emilie Goetze rendered piano solos. Mrs. Russell sang two groups, one of them being composed entirely of songs written by Mr. Russell, who played the accompaniments. On March 4 Madeleine Hulsizer, soprano, and Lorraine Adams, pianist, recently gave a short recital at the same hall. Miss Hulsizer selected songs in English for her program. Miss Adams played a group of solos as well as the accompaniments. On March 7 Erma DeMott and Lorraine Adams gave a similar program. Miss DeMott sang a group of French songs and a group of negro spirituals. Miss Adams played the accompaniments and a group of solos as on Wednesday.

Huss Violin Sonata Artistically Given

The Huss violin sonata, which Ysaye played here in 1913, was artistically interpreted by the composer and David Madison at a successful recital which the latter gave at old Steinway Hall, New York, on March 8. Young Madison (a pupil of Leopold Auer for five years), a gifted violinist, gave also the Tchaikowsky concerto, Vivaldi Chaconne, the Faust Fantasie, by Wienawski, and other pieces with fine technic and excellent musicianship. Max Rabinowitz supplied artistic accompaniments.

Kindler Playing Large Works

The wide range of Hans Kindler's cello repertoire is well known. This extends even to large works and he is playing a varied list of sonatas on numerous recital programs. Among them are Valentini's, Beethoven's G minor, Brahms' F major and such works as Bach's C minor prelude and fugue and Boelmann's extensive Symphonic Variations. Two transcriptions of his own from works by Glinka and Ravel figure on several of Mr. Kindler's programs.

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OPINIONS OF THE PRESS

Jeannette Vreeland

The following comments were published in the Guelph, Can., Evening Mercury after Jeannette Vreeland's appearance in Guelph:

Rarely, if ever, has a Guelph audience listened to a soprano with purer tone or more superb artistry than Jeannette Vreeland. She revealed herself as a singer with lovely personality, splendid interpretative powers, and a voice of exquisite purity and velvety sweetness. In fact, superlatives alone seem fitting to describe her artistry. Miss Vreeland was graciousness itself in her response to a most enthusiastic audience, singing as encore several charming songs.

Ethelynde Smith

Ethelynde Smith's recent recital in Wilmington, N. C., brought forth the following tribute from the Wilmington Star:

The music lovers of the city turned out en masse to the song recital of Ethelynde Smith. Miss Smith captured her audience from the beginning and answered the applause by graciously singing several encores. It was a well worked out program which Miss Smith sang, beginning with the classics of Haydn and Handel, and ending with a group of delightful children's songs. Miss Smith possesses a voice of rich lyric quality and handles her God-given instrument with confidence and surety. Her diction and enunciation in each of the four numbers in which she sang was clear and distinct and the text and mood of each number was interpreted superbly.

Mischa Levitzki

Mischa Levitzki gave his annual Chicago recital at Orchestra Hall on February 15. While superlative press reviews have become a matter of course in the case of Levitzki, the comments of the leading Chicago critics on this occasion were particularly noteworthy. A few of these follow:

Mischa Levitzki made clear one important fact. He has the greatest amount of refinement, and the keenest sense of musical taste of any of the many great players that are now giving concerts.—Maurice Rosenfeld, Daily News.

For him the piano sang with a tone of unearthly beauty. It rivaled the choirs of the orchestra in its seeming variety of color. He discovered the humor as well as the sentiment, the poetry as well as the strength and vigor of the work. In short a master played a masterpiece.—Glenn Dillard Gunn, Herald.

He is one of those intended by nature to play the piano. Everything he does is conceived in terms of the piano, and in his wide ranging he is never tempted to transgress its bounds. He has the gifts to qualify him as one of those gladiators of the piano who love to struggle with the most difficult of piano technique for the sheer delight of hurling himself to the dust and setting his foot upon their metaphysical necks. And yet there is something in him which will not let him be satisfied with these carnal joys of the arena, but aspires after the spiritual.—Karlton Hackett, Evening Post.

Arthur Kraft

"Arthur Kraft's Sermon in Song Delights Throng" said V. Y. Dallman in a headline in the Illinois State Register following Mr. Kraft's appearance in Springfield, Ill., January 22. He then went on to comment in part as follows:

Is there sermon in song? The answer is affirmative from those who filled the Westminster Presbyterian church to overflowing Sunday afternoon. It is unanimous. This is so because they heard Arthur Kraft sing.

It was with difficulty that the great audience observed that church decorum which restrains applause. It seemed that some such tribute must find expression from an appreciative audience, but there was tribute enough, perhaps, in the fact that the great audience filled the church long before the time for the concert to begin. Many were compelled to stand. The magnet was Arthur Kraft's voice.

It exceeded expectation. It was that climax of vocal perfection which was predicted for him several years ago when he first was introduced to a Springfield audience by Mr. Guest. He sang oratorio numbers with fine dramatic force and with tones as soulful in their sweetness as they were

impressive in their other vocal virtues.

The audience felt the spell of every number that he sang, but found its special inspiration in this concluding song—not announced on the program but longed for by all who have heard him sing it before: When They Ring the Golden Bells For You and Me.

It was a superb conclusion of a wonderful afternoon of music—it was the peroration of a marvelous sermon in song.

Mario Chamlee

Mario Chamlee won the following press encomiums during his concert tour on the Pacific Coast:

He was received from the first with rapture that mounted with every additional number. That peculiar alternation of tumultuous applause and intense stillness which tells, as nothing else, that the singer has touched the hearts of his audience, was in evidence all through.—The Morning Oregonian, Portland, Ore.

Of him may be said: A voice of exquisite quality, faultless technique, impeccable diction and versatility of style.—Portland News.

Never was a Stockton audience warmer in its reception of an artist than that one which greeted Chamlee and Miller and never, surely, has an artist fulfilled more completely the pre-conceived ideal which his audience has set for him than did Chamlee.—Stockton Daily Independent.

There was no straining and no reaching for top notes. They pouted forth with abandon that comes from limitless resources and still the singing was with the reserve that marks the refined art.—Oregon Daily Journal, Portland.

Chamlee has that quality, too rare with some great singers, of individually characterizing his songs.—Los Angeles Examiner.

The great tenor is a stylist; and his voice, vibrant, velvety, perfectly placed, is invariably used with the musical insight and interpretative grace of a true artist.—Seattle Post-Intelligencer.

Edward Rechlin

Organist Edward Rechlin has returned from his tour of nearly forty recitals, extending westward from New York, and during which he played Bach only. That there are audiences that appreciate the might and dignity of such music, as well as the way Rechlin played, is attested in the following:

Mr. Rechlin is a distinguished artist and one of the foremost exponents of the music of Bach. Those who attended were given a very pleasant artistic experience, for he attempts few trifles and avoids show. He is essentially a serious musician whose technical resources are enormous and whose performance is principally scholarly. He has spent his professional life-time in earnest labors over Bach, and gives that composer a reading that is remarkably penetrating, intimate and authoritative. In his improvisation on an ancient chorale he, like his poetic prototype, "let his fingers wander where they listed," and built a bridge to dreamland that the audience rejoiced to cross. In the groups composed by Bach, Mr. Rechlin shone with a mighty light; he exhibited the music's full significance by means of both technique and nicely gauged emotion, and was always grounded on wide authority.—Detroit Times.

Edward Rechlin, the noted Bach interpreter, was heard in a delightful organ recital and was received with great enthusiasm by an audience that followed his work closely. Mr. Rechlin revealed the beauty of Bach's compositions as they have seldom been heard, playing the fugue and chorals in a manner that would have satisfied the great master himself. He was at his best, deftly manipulating the various mechanisms of the great instrument. He is not a spectacular performer, but interprets the composition in a quiet, easy manner, always centering his entire interest in the interpretation of the music.—Detroit Times.

The artist's program was planned to charm through its intrinsic beauty and reposefulness, rather than to demonstrate the virtuosity of the performer, or the full power and magic of the noble instrument, so the recital came like a real rest period after a strenuous day. Mr. Rechlin is a masterly technician, but this phase of his artistic equipment is quite

eclipsed in the interest he centers in his interpretation of the music. He has a keen instinct for color and his discerning taste for show in the spiritual fervor with which he read the Bach composition, preserving the true traditions of church music, revealing its beauty with facile control of stops, manuals and pedals, expected from such a thorough artist. There was clarity and dignity to his style of treatment throughout. A novelty for the audience was the artistic improvisation on the theme, Sleepers, Awake. Here his dramatic power and poetic sentiment proved an inspiration to the audience, the applause being so prolonged that an encore had to be given. —Detroit Press.

To be able to hold an audience through an entire program devoted to Bach and contemporaries is quite an accomplishment, and that is what Edward Rechlin did last evening. Nothing bombastic, nothing spectacular in his playing, but with skillful, scholarly musicianship, he played as one possessed of authority and confidence, the beautiful, sacred selections from Bach. In his improvisation he scored a dashing finale and soared to heights. At the close of the program the audience refused to stir, and broke forth into a long suppressed applause. Seldom does one have the opportunity of hearing an artist of the ability and repertory of Mr. Rechlin, and the large audience appreciated the opportunity.—Gary Post Tribune.

Florence Easton

Florence Easton sang the title role of Madame Butterfly at the Metropolitan Opera House at the first hearing of the work in New York since the composer's death. Leonard Liebling,

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writing in the New York American, said:

A huge throng of New Year's Eve listeners were treated to an especially lovely Madame Butterfly, the first local hearing of the work since the composer's death. Florence Easton was the Cio-Cio-San. Like some other incumbents of the role, she is not petite enough to suggest the typical Nipponese maiden, but she puts much pathos into her impersonation, so much charm of action, and such artistic and appealing singing, that she made one forget all about mere physical considerations. Easton always does everything well. To some unprejudiced hearers, she did the Cio-Cio-San last evening in a musical and vocal sense that New York's famous lyric emporium has ever witnessed. The audience gave her a great reception.

E. Robert Schmitz

From January 5 to 10 E. Robert Schmitz, French pianist, was unremittingly engaged on the Pacific Coast from Portland to San Francisco. On January 5 the Portland News reported:

Schmitz gave the Bach A minor the titanic proportions it demands. Chopin, Franck, Milhaud and Medtner were given most colorful readings. The pianist displayed tremendous technical and interpretative ability. He painted exquisitely—Debussy with a refinement which was piquant and clever. Whithorne was a revelation in tonal possibilities.

In San Francisco he appeared three times with the symphony orchestra, the headlines from the Call and Post reading: "Schmitz Praised as Symphony Soloist" and the Chronicle: "Schmitz Given Great Ovation." Extracts from the reports given consecutively are as follows:

Schmitz aroused the large audience in the Curran Theater to great enthusiasm over his performance. It is unusual to be programmed for two numbers and the applause was all the more remarkable. In Strauss he had an opportunity to display to the fullest his polished technic; in Franck, Schmitz had vastly more material for stirring the emotion

of his hearers. As a display of virtuosity it was remarkable.

Ray C. B. Brown of the Chronicle wrote:

In the sheer brilliance of his technique and the versatility of his style, Schmitz is a strongly individual figure among the great contemporary pianists. He has a command of dynamics extraordinary in its variety of touch, pressure and weight, and to these constantly shifting values one must attribute the admirable plasticity of his playing. Brain is dominant over expressive impulses and a keen intellectuality makes his readings pertinent in their slightest phrase.

Redfern Mason in the Examiner says:

The piano loomed importantly with E. Robert Schmitz as the soloist. Schmitz is an artist of the first rank. He played the Franck with all the poetry of a rare and sensitive nature.

Roy Harrison Danforth in the Oakland Tribune writes:

That capable pianist, E. Robert Schmitz, aiding and abetting the San Francisco Orchestra, furnished an audience at the Auditorium with music with more interest and much to please. Both works, Franck and Strauss, Schmitz played excellently and it was interesting to note the transformation that came in his style when he went from one to the other. He is indeed a stylist par excellence at the piano, and his method varies from the lightness of spirit in which he plays very well to the emotional warmth in which he plays even better.

Following these successes on the Pacific Coast, Mr. Schmitz filled engagements in Salt Lake City on January 28, St. Louis on January 31, Montclair, N. J., on February 10, Madison, Wis., on March 13, Kansas City on March 19, Chicago on March 22, and Birmingham, Ala., on March 25.

Yvonne D'Arle

The following were culled from various newspapers after the appearance of Yvonne D'Arle as Mimi in Boheme with the Ruffo Opera Company. Miss D'Arle

is the principal prima donna of the St. Louis Municipal Opera Company during the months of May, June and July of this year, and is also a member of the Metropolitan Opera Company where she has been heard in various roles:

Never have we seen a Mimi better characterized. In the poetical expression of her features and gentleness of her gestures we find the heroine created by Murgur and the spirit of Puccini's music. Miss D'Arle's voice is of even range, as equal in the lower register as in the high. The artistic career of this young singer is assured, and she is certain to have many notable triumphs. La Democracia, San Juan, Porto Rico, February, 1924.

Redfern Mason in the Examiner says:

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Yvonne D'Arle has a fine artistic sensitivity which facilitates the portrayal of Mimi. Her lovely voice, warm, flexible, and yet so uniform, mastered with authority her role in this emotional opera.

El Tempo (San Juan).

Yvonne D'Arle managed to penetrate the most sincere fibers of the heart. Her figure, youth and beauty proved the ideal Mimi.

El Imparciale (Porto Rico).

Her voice, pure and flexible, is of high quality. In her third act she demonstrated excellent schooling. She possesses all of the indispensable qualities for the Murgur heroine. Rivista di Venezia (Caracas), March, 1924.

Miss D'Arle is an aristocrat of the stage. She dominates it (the stage) entirely—a domination that extends itself like an invincible imperialism over the public when her educated voice rises impressively, fresh and modulated. Miss D'Arle triumphed indisputably from the moment she sang her first aria. Yvonne D'Arle's value as a lyric soprano of the first magnitude is undeniable. Nuovo Tiempo (Bogota, Colombia), May, 1924.

No voice can be better suited for the part of Mimi. The debut of Miss D'Arle was a magnificent success, as was proved by the continuous ovations from the audience. El Tiempo (Bogota), May 15, 1924.

Dominates the stage perfectly and holds. Her discreet and aristocratic bearing won for her repeated ovations. El Espectador (Bogota, Colombia), June, 1924.

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El Imparciale (Porto Rico).

MUSICAL COURIER

Norfleet Trio

The Norfleet Trio spent February playing concerts in North Carolina, Georgia and Texas. Of the Dallas concert the Times-Herald said:

Such a concert as the Woman's Club offered Dallas in the Norfleet Trio belongs to the aristocracy of music. It is the sort of program one appreciates in subtleties and about which mere attempts at laudatory praise are futile. It was an excellent thing for Dallas to have had a chance to hear these unusual young artists.

Following the Stoneleigh Court concert the trio appeared at Miss Hockaday's private school, playing a short group of children's numbers for a delighted young audience.

Sittig Trio

The Sittig Trio gave a Chamber Music Concert in Philadelphia on February 13, of which the local press commented as follows:

The concert of the Sittig Trio in the Academy of Music Foyer last night established the players firmly in the regard of lovers of chamber music. The playing was everything that trio playing should be, and so frequently is now. The balance of the instruments was admirable, the tone sufficiently balanced and voluminous to present many beautiful color effects, while the spirit of the work was spontaneous and delightful. The Brahms trio formed a splendid climax for an evening of unusually fine ensemble work. Record.

The trio played the program in excellent style throughout. The tone was beautiful, the balance of parts excellent, and the level of performance very high. Public Ledger.

The playing was characterized by smoothness, unity and balance. The Brahms work was particularly well played. At the end the artists were recalled to the platform several times to acknowledge the applause. Evening Bulletin.

The Sittig Trio was given a warm reception. The program brought generous applause from a discriminating audience. North American.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, MARCH 26

New York Symphony Orchestra, afternoon..... Carnegie Hall
Philharmonic Orchestra, evening..... Carnegie Hall
Winifred MacBride, piano recital, afternoon..... Aeolian Hall
Hilda Kramer and Dorsey Whittington, evening..... Aeolian Hall

FRIDAY, MARCH 27

New York Symphony Orchestra, afternoon..... Carnegie Hall
La Forge-Berumen Noontime Musicals..... Aeolian Hall
Lillian Fuchs, violin recital, evening..... Aeolian Hall
Van Vliet Chamber Music Concert, evening..... Rumford Hall

SATURDAY, MARCH 28

Josef Hofmann, piano recital, afternoon..... Carnegie Hall
Philharmonic Orchestra, evening..... Carnegie Hall
Blind Men's Improvement Club, evening..... Aeolian Hall
Louis Bailly, viola recital, afternoon..... Town Hall

SUNDAY, MARCH 29

Ira Kremer, evening..... Carnegie Hall
New York Symphony Orchestra, afternoon..... Aeolian Hall
Concert by pupils of Amerila Perucci, evening..... Carnegie Hall
Miles Case Boyd, song recital, afternoon..... Town Hall
Schumann-Heink, song recital, afternoon..... Metropolitan Opera House

MONDAY, MARCH 30

Beniamino Gigli, song recital, evening..... Carnegie Hall
Katherine Balon, piano recital, evening..... Aeolian Hall

TUESDAY, MARCH 31

Denishawn Dancers, afternoon and evening..... Carnegie Hall
Muri Silba, piano recital, afternoon..... Aeolian Hall
Wanda Landowska, piano and harpsichord recital, evening..... Aeolian Hall

D. J. Puttermann and Hazomir Choral Society, evening..... Town Hall
Associated Glee Clubs, evening..... Metropolitan Opera House

WEDNESDAY, APRIL 1

Philharmonic Orchestra, evening..... Carnegie Hall
Myra Hess, piano recital, evening..... Aeolian Hall
American Orchestral Society, evening..... Town Hall

THURSDAY, APRIL 2

New York Symphony Orchestra, afternoon..... Carnegie Hall
Philharmonic Orchestra, evening..... Carnegie Hall
Elschko Trio and Festival Quartet of South Mountain, evening..... Aeolian Hall

SATURDAY, APRIL 4

Symphony Concert for Young People, afternoon..... Carnegie Hall
Pietro Yon, organ recital, afternoon..... Aeolian Hall
Helvetia Männerchor, evening..... Aeolian Hall

SUNDAY, APRIL 5

Heifetz, violin recital, afternoon..... Carnegie Hall
New York Symphony Orchestra, afternoon..... Aeolian Hall
Sandor Furedi, violin recital, evening..... Aeolian Hall
Society of the Friends of Music, afternoon..... Town Hall

MONDAY, APRIL 6

Maxim Karolik, song recital, evening..... Aeolian Hall

TUESDAY, APRIL 7

Richard Byk, piano recital, evening..... Aeolian Hall

WEDNESDAY, APRIL 8

Oratorio Society of New York, evening..... Carnegie Hall

Burmerdene Mason, song recital, evening..... Aeolian Hall

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Little Irish comedy, entitled *Loggerheads*, which began at the Cherry Lane Theater, down in Greenwich Village, was brought uptown to the Gaiety Theater last week. The cast contained only five names, all of them well known to theater goers—Whitford Kane, Gail Kane, Joanna Roos, Frank Shannon, Barry MacCollum. The comedy has a chance for a limited run, and there are moments, particularly in the first act, which are marked by good acting on the part of all. For a real, healthy entertainment, *Loggerheads* will be sufficient.

The Shuberts have called a rehearsal for their mammoth production of *The Mikado*. The principals engaged so far are Marguerite Namara, Vera Nadina, Barbara Maurel, Leo Hierapolis, Tom Burke, William Danforth and Lupino Lane. The Shuberts have promised a sumptuous production, which they claim will rival their two operettas, *The Student Prince* and *The Love Song*. Milton Aborn is the stage director.

Erno Rapee, managing director of the Fox Theater, Philadelphia, has returned to America after an interesting trip abroad. While in Europe he conducted three orchestral concerts.

NOTES

Zelda Sears, popular playwright, who wrote two Henry Savage productions, the *Clinging Vine* and *Lollypop*, has completed a new play which will soon be offered. Harold Levy will write the incidental music for a play, the title of which has not yet been determined upon.

Pola Negri, Viennese motion picture star, is returning to Europe for a short visit. She was heard over the radio through station WNYC from the Riesenfeld Rialto radio studio on March 17.

All of the large motion picture theaters had special features celebrating St. Patrick's Day.

Pauline Miller, recently of the cast of *Mme. Pompadour*, appeared for the first time last week before a motion picture audience. She sang a duet with Everett Clark, Look for the Silver Lining, in Mr. Plunkett's specially arranged prologue to the feature picture.

THE RIALTO

Because of St. Patrick's Day, the Rialto program last week opened with Victor Herbert's Irish Rhapsody, excellently played by the orchestra under Willy Stahl's baton. There followed another edition of Riesenfeld's Classical Jazz, and then Virginia Johnson, soprano, delighted the large audience with Fred W. Weatherly's Danny Boy. Although not heard at the early performance the writer attended, Willy Stahl was scheduled to play a violin solo, Kreisler's Liebeslied, which, it is understood, he gave later, at the second showing, arousing enthusiastic applause. Mr. Stahl is a thorough artist and his playing is always a feature of the programs on which he appears.

The picture was *The Air Mail*, starring Warner Baxter, Billie Dove, Mary Brian and Douglas Fairbanks, Jr. It was interesting throughout and especially because of the appearance of young Fairbanks and Mary Brian of *Peter Pan* fame.

THE PICCADILLY

There was reason for some disappointment at the Piccadilly performance the writer attended last week. First of all, Frederic Fradkin did not conduct, and so his usual violin solos were missed; and second, the violin conductor who substituted for him was not up to the standard one expects at this house. However, there was much to command in the singing of Harold Kravitt, basso, of Openshaw's ballad, June Brought the Roses. The feature picture presented Conway Tearle and Madge Kennedy in *Bad Company*. There were also the usual Pictorial, always good, a funny Mack Sennet comedy, *Breaking the Ice*, and the organ specialty, Rachmaninoff's Prelude in G minor, played by John Hammond. The orchestral numbers were a selection from Puccini's *Bohème* and an interlude based on Robledo's Three O'Clock in the Morning.

THE RIVOLI

One of the most elaborate presentations ever witnessed was staged at the Rivoli as the background for the feature picture, *The Dressmaker* from Paris, featuring Leatrice Joy and Ernest Torrence. The musical numbers were relegated almost to the background except for a duet sung by Miriam Lax and Adrian da Silva, *A Kiss from You*, by Dan Maffei, which served as an interlude for the big dress parade of manikins. But the large audience seemed to be more interested in the novelty. Both Miss Lax and Mr. da Silva were in excellent voice, and were assisted in this number by Paul Oscard and La Torrecilla, two dancers, who were roundly applauded. After the feature the principal Rivoli singers, Miriam Lax, Inga Wank, Adrian da Silva and August Werner, as a quartet, sang well known Irish tunes—*Mavourneen* and *Believe Me If All Those Endearing Young Charms*.

MUSICAL COURIER

—followed by a dance by two girls. Then Organist Ramsbottom played Irving Berlin's new number, *Listening*, on the Wurlitzer. The words were flashed on the screen and he illustrated just how this new number should be sung. This is the second time in the last few weeks that the Berlin selection has been "plugged" in one of the big Broadway houses.

The feature picture was excellent, thoroughly enjoyable from every angle, and while Torrence was in an entirely different role, he was the same master of the situation. The Gimbel Fashion Show was undoubtedly the main attraction.

THE STRAND

The feature picture at the Strand last week presented Colleen Moore in *Sally*, with Leon Errol as the Duke of Chechegovina, the role which he played in the famous company. It impressed one as being the most ambitious and certainly the most finished piece of work that Miss Moore has accomplished recently, and great care was given the entire production to make it just as fine as possible. It would have been folly not to have done so, as Sally was perhaps one of the greatest musical comedy successes Broadway has ever known. Errol is just as funny in the film as he was in the stage version. Carlo Schipa, the younger brother of Tito Schipa, the operatic tenor, played a small part and was very good.

The Strand has enlarged its stage to provide for more elaborate presentations. It started out as being one of the smallest stages in the city, a tiny affair raised in the middle of the platform just above where the screen is lowered, and little by little these facilities have been enlarged until now the management claims it to be the largest stage in any motion picture theater in the world. It made a mighty fine effect the other night when a prologue was arranged for Sally, a great deal of the original music of Jerome Kern's making the background not only for the picture but also for the prologue. The curtain went up on a tenement street scene with the old hurdy gurdy, the children dancing and singing *The Sidewalks of New York*. Then followed more dancing, and some jazz artists, the Mound City Blue Blowers, who played mighty well on a banjo, a guitar, and other instruments, giving out weird and queer sounds, much to the joy of a large audience. The prologue was effective, colorful, and quite in the atmosphere of the picture. Taking everything in its entirety, Mr. Plunkett offered one of the best all-round programs seen in some time.

THE CAPITOL

Julia Glass, pianist, appeared at the Capitol last week as soloist in Tschaikowsky's concerto in B flat minor, and she played the work with unusual understanding for so young an artist. Precision, power and clarity and a fine command of nuances were notable features of her rendition. The orchestra gave her excellent support, with David Mendoza wielding the baton. The orchestra also was heard in two other selections, a colorful performance of the overture to Rossini's *Barber of Seville* and Percy Grainger's always popular *Shepherd's Hey*.

In celebration of St. Patrick's Day the divertissements by Roxy's Gang had a distinctly "Irish" flavor. There were such songs as *The Low-Backed Car*, *Mother Machree*, *Come Back to Erin* and two or three others, as well as an Irish Reel danced by the Ballet Corps. Frank Moulan was one of the outstanding attractions in this fantasy. He is an artist to his finger-tips no matter what character he portrays; in this he was an old Irishman. The divertissements also included Caprice Viennois, danced with grace by Mlle. Gambarelli and Eusta Glinka. Eugen Ormandy added to the effectiveness of this number with his beautiful violin playing.

The feature picture was *Seven Chances*, Buster Keaton's latest production. While there are many original ideas in this motion picture, and the opening scenes in color are especially clever, it does not call forth as many spontaneous laughs as some of this comedian's previous efforts.

In Flirting With Death, an expedition to the highest peak in Switzerland, there were some exquisitely beautiful snow scenes. This cinema attraction was well received. The program was concluded with a brilliant organ solo.

Music Travel Club's Program

This year's program of the Music Travel Club of America promises to be the most interesting offered by this organization. Howard Brockway again is musical leader of the party.

L. E. Behymer, of Los Angeles, is one of the founders of the club and is getting together a group from the West, which will sail from Montreal on June 27, and on their arrival in Paris will join the eastern party, which leaves New York July 1. Salzburg is omitted from this year's itinerary, as the Mozart Festival is not being given there this year. This is also the last year for the Bayreuth Festival, at least for a period of a few years, and attendance there and at Munich promises to be record breaking this season.

Starting in Paris the party goes to Nice and Monte Carlo, the operatic fame of which increases with each successive season; to Milan, where Italian music seems to have centered its history, and continues by way of Genoa and Pisa to Rome, the brilliant capital of Italy. Florence, the cradle of modern opera, and Venice bring the party, by way of Lugano and the Italian lakes, to Lucerne, the loveliest city of Switzerland; and to picturesque Zurich, where Wagner passed his exile. At Munich, which the party next visits, the four theaters and opera houses devoted to the festival see the most notable visitors and distinguished artists of Europe during the summer, and Bayreuth, where the Wagner festival is held, presents the work of that great composer on a scale of grandeur and magnificence unequalled elsewhere.

Next come quaint Nuremberg of the Meistersingers and stately Dresden, and then the party reaches Berlin. From there, Weimar, the famous city of Liszt and Goethe, is reached next, and then they go on to Eisenach, where Bach lived and wrote, and to Frankfort, from which city the Rhine trip is taken. Along the banks of the Rhine, down which the party sails, the scene of practically the entire opera of *Die Göttterdammerung* is laid.

Arriving at Cologne an excursion is to be made to Bonn, the city of Beethoven, and after a day of sight seeing in Brussels the party crosses to London, which is reached during Sir Henry Wood's Queen's Hall concert season. The party arrives in America on September 3.

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ance always insures an unparalleled musical life in Europe. The booklet describing this trip is most interesting reading and contains excellent illustrations by Philip Kappel of some of the places visited en route.

The official co-operation of the various governments and of the European musical bodies, the opportunity of meeting composers, artists, conductors and directors, combined with sight seeing excursions covering all the places of interest in the cities visited, make the party organized by the Music Travel Club of America one of the most notable and interesting groups of Americans visiting Europe during the year.

Birthdays Observed at Guilmand School

The birthdays of Alexandre Guilmand, first honorary president of the Guilmand Organ School, and Joseph Bonnet, who recently accepted the presidency after the passing of Dubois, occur in March. Guilmand was born March 12 and Bonnet on March 17.

Dr. William C. Carl planned a celebration for March 18 in honor of these famous artists who have had such a prominent part in the success of the Guilmand School. In his address to the students, he paid glowing tributes to the life and work of both Guilmand and Bonnet, and spoke forcibly on the influence they created in the advancement and uplift of organ music in America. Several of the students participated in the following program: Address, "Alexandre Guilmand," Dr. William C. Carl; allegro from the third organ sonata (Guilmand), Robert W. Morse; Priere et Berceuse (Guilmand), Carl A. Kammerer; Grand Choeur in G minor (Guilmand), Marta Elizabeth Klein; largo and allegro from D minor sonata (Guilmand), Dorothy Berry; scherzo from the fifth sonata (Guilmand); George William Volk; Marche Religieuse (Guilmand), Dorothy Meyer; address, "Joseph Bonnet," Dr. William C. Carl; Variations de Concert (Bonnet), Carolyn M. Cramp.

Harold Morris Has Busy Month

The past month has been a busy one for Harold Morris, pianist-composer. He appeared at Liberta School with Alma Kitchell, contralto; gave a recital at the Studio Club of New York; appeared with Sandor Harmati at St. Mark's Church; played at a reception of Vera Nette, and also gave a recital at the International House before the University of Texas Association, with Rafaelo Diaz, tenor of the Metropolitan Opera Company.

St. Louis Likes New York String Quartet

The New York String Quartet appeared in Elyria, Ohio, March 23, and in St. Louis, today, March 26. Nashville will hear the quartet on April 1, and there will be engagements in Chattanooga April 2 and Greenville April 4.

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March 26 to April 9

BACHAUS:
Havana, Mar. 29, 31.
BALOKOVIC, ZLATKO:
St. Louis, Mo., Mar. 29.
BANNERMAN, JOYCE:
Conneaut, O., Apr. 2.
BAROZZI, SOCRATE:
Pittsburgh, Pa., Mar. 30.
CHALIAPIAN, FEODOR:
Oakland, Cal., Mar. 26.
Fresno, Cal., Mar. 31.
Los Angeles, Cal., Apr. 2.
CHAMLEE, MARIO:
Chicago, Ill., Mar. 29.
CHERKASSKY, SHURA:
Orlando, Fla., Mar. 27.
CORTOT, ALFRED:
Cleveland, O., Mar. 26-28.
Brooklyn, N. Y., Mar. 29.
York, Pa., Mar. 30.
Washington, D. C., Mar. 31.
Baltimore, Md., Apr. 1.
Boston, Mass., Apr. 3-4.
CROOKS, RICHARD:
Memphis, Tenn., Mar. 26.
D'ALVAREZ, MARQUERITE:
Buffalo, N. Y., Mar. 31.
DAVIES, REUBEN:
Nacogdoches, Tex., Apr. 6.
DENISHAWN DANCERS:
Akron, O., Mar. 26.
Toledo, O., Mar. 27, 28.
Schenectady, N. Y., Mar. 30.
Allentown, Pa., Apr. 1.
Stamford, Conn., Apr. 2.
Boston, Mass., Apr. 4.
DURNO, JEANNETTE:
Hartsville, S. C., Apr. 4.
DUX, CLAIRE:
Lowell, Mass., Mar. 31.
EASTON, FLORENCE:
Memphis, Tenn., Mar. 26.
ENESCO, GEORGES:
Portland, Ore., Mar. 31, Apr. 1.
Astoria, O., Apr. 2.
Tacoma, Wash., Apr. 4.
FLESCH, CARL:
Philadelphia, Pa., Mar. 27, 28.
FLONZALEY QUARTET:
New Orleans, La., Mar. 25.
Los Angeles, Cal., Apr. 3.
Santa Barbara, Cal., Apr. 4.
San Francisco, Cal., Apr. 5.
Berkeley, Cal., Apr. 7.
Stockton, Cal., Apr. 9.
GALLI-CURCI, AMELITA:
Sydney, Australia, Mar. 28.
GARDNER, SAMUEL:
Roselle, N. J., Mar. 31.
GARRISON, MABEL:
Portland, Ore., Mar. 29.
GIANNINI, DUSOLINA:
Rome, Italy, N. Y., Mar. 26.
GIGLI, BENIAMINO:
Rockefeller, N. Y., Mar. 26.
New Haven, Conn., Apr. 5.
GRADOVIA, GUITTA:
New Orleans, La., Mar. 28.
GRAINGER, PERCY:
Muskegon, Mich., Mar. 26.
Albion, Mich., Mar. 27.
Kokomo, Ind., Mar. 30.
Madison, Wis., Apr. 1.
Urbana, Ill., Mar. 2.
Cincinnati, O., Apr. 6.
HANSEN, CECILIA:
Toronto, Can., Mar. 26.
HEIFETZ, JASCHA:
Milwaukee, Wis., Mar. 26.
Boston, Mass., Mar. 29.
Lowell, Mass., Apr. 2.
Detroit, Mich., Apr. 7.
HEMPEL, FRIEDA:
Scranton, Pa., Apr. 1.
Oneonta, N. Y., Apr. 3.
HESS, MYRA:
Boston, Mass., Mar. 30, Apr. 4.
JERITZA, MARIA:
Portland, Ore., Mar. 26.
San Francisco, Cal., Mar. 29.
Los Angeles, Cal., Mar. 31.
Pasadena, Cal., Apr. 2.
KEENER, SUZANNE:
Boston, Mass., Apr. 3.
LAND, HAROLD:
Newark, N. J., Mar. 29, Apr. 5.
LAROS, EARL:
Bethlehem, Pa., Mar. 31.
LETZ QUARTET:
Flushing, L. I., Mar. 27.
LUCCHESE, JOSEPHINE:
St. Louis, Mo., Mar. 26-28.

Tokatyan Complimented by Ambassador

Armand Tokatyan sang recently at the Hotel Plaza at a benefit concert for the French Veterans, which was attended by the new French Ambassador. After Mr. Tokatyan's singing of Silber's Beloved, the Ambassador complimented Mr. Tokatyan on his beautiful rendition of the new song, which the Metropolitan Opera tenor is singing on all his programs. On March 27, he will sing at a joint recital with

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Carmela Ponselle in Montclair, N. J., again featuring Beloved. On Sunday night at the Metropolitan Opera concert, Mr. Tokatyan sang in Russian for the first time, using Tschaikowsky's Yolanda.

Fifth Oscar Saenger Studio Recital

The fifth of this season's monthly musicales at the Oscar Saenger Studios took place on February 17. An interesting program was presented before a large attendance of people prominent in the social and musical world.

Vera Curtis, formerly of the Metropolitan Opera, sang in splendid voice and style the aria from Die Tote Stadt, Korngold, and for an encore gave a charming little song called Thou and It, by Willis Alling, who accompanied her. Richard Hale sang Come Raggio di Sol, Caldera; Danza, Durante, and the Credo from Verdi's Otello, in his usual artistic manner. He was in fine voice and the Credo especially rang out superbly. He gave a couple of spirituals for encores. Melvina Passmore sang by request the Proch Air and Variations, which she renders so inimitably. This young artist has a remarkable coloratura and a brilliant voice. Norman Yanovsky, a young baritone who is just coming to the front, offered a group of Russian songs with lovely tone quality and good style: If I Should But Tell Thee in Music, Malashkin; Over the Steppe, Gretchaninoff; The Song of the Flea, Moussorgsky.

There followed several scenes by the opera class, which is a special feature at this studio. The scene between Carmen, Don Jose and Zuniga, from the first act of Carmen, was sung by Isabella Addis, John Sanders and George Walker. Miss Addis surprised all by her display of histrionic ability. She has heretofore been associated principally with church and concert work, and few had realized how well she has developed her acting talent. She sang the music delightfully with round, rich tones, and presented an attractive picture. John Sanders was an excellent Don Jose and George Walker a fine Zuniga. Santuzza's scene with Mama Lucia, in the first part of Cavalleria Rusticana, was sung by Marie Louise Wagner, with Rebekah Crawford as Mama Lucia. Miss Wagner sang the aria with beautiful tone quality and real appreciation of the dramatic values, and acted with force and abandon. Miss Crawford, as Mama Lucia, was very good. She has a fine, big voice. Ruth Maschke and Norman Yanovsky gave the scene between Aida and Amnosro, from the third act of Aida, in excellent style. Miss Maschke has a brilliant and telling soprano voice and considerable talent as an actress. Norman Yanovsky was a dramatic and effective Amnosro.

The program closed with the duet between Don Jose and Escamillo from the last act of Carmen, sung by William Prevost and Paul Farber, with Micaela's recitatives sung by Geraldine Samson, and chorus by the entire opera class. This was a very effective number, the fresh young voices forming a splendid ensemble. Dr. Prevost has much dramatic talent and a fine tenor voice, Mr. Farber a lovely baritone, and Miss Samson, an attractive young girl, a sweet, sympathetic soprano. Mr. Saenger conducted, and with his imagination and magnetism imparted to the performance that sense of drama which makes these excerpts seem like the entire opera. Helen Chase, Willis Alling and Jane Dirzuweit were the capable accompanists. Mrs. William C. Prevost and Elsa Warde presided at the tea table.

Diaz Continues His Round of Concerts

Rafaelo Diaz, tenor, sang at Madison Square Garden on March 14 at a concert given for the Jewish Orphan Asylum of Brooklyn, and on March 21 at one of the weekly musicales at the Chalfonte-Haddon Hall in Atlantic City. On March 26 he was the guest artist at the Rotary Club luncheon at the McAlpin Hotel. Mr. Diaz will finish his season with an appearance in Cleveland on tour with the Metropolitan Opera Company. Next season augurs well for this popular tenor and will again include a tour of his home state of Texas.

Montclair to Have Mayer Artists

Daniel Mayer has booked three of his attractions with the Montclair Unity Course in Montclair, N. J., for next season, namely Dusolina Giannini, Mischa Levitzki and the Russian Symphonic Choir.

Elsa Alsen at Academy of Music

Elsa Alsen, Wagnerian soprano, will make her first Brooklyn appearance with the Saengerbund on April 1, at the Academy of Music.

Grand Opera Trio a Success

The Grand Opera Trio (Helen Stanley, Paul Althouse and Arthur Middleton) has not only the attraction of

variety, but it also has a high degree of artistic excellence to command it. All three singers are well known favorites in opera. The programs of their concerts include duos and trios of opera, and, in addition, each artist contributes a group of songs. The recent appearance of this trio in Norwich, Conn., was a distinct success.

Laurie Merrill's Southern Tour

Laurie Merrill, American soprano, has completed a successful eight weeks' tour of the Eastern and Southern States. She is a costume recital artist who has had appearances in France and Spain, and has the distinction of being the only American girl who has given all-Spanish programs



LAURIE MERRILL.

in Madrid and Barcelona. Her costumes are rich and lovely, all of them having been brought from Europe the past season.

Miss Merrill's recent tour covered appearances in Philadelphia (New Century Club), Washington, Pinehurst (Carolina Theater), and throughout Florida and North Carolina as follows: February 3, Jacksonville, Chamber of Commerce Hall, for Music Teachers' Association; 5, Ortega, St. Mark's Church; 10, St. Petersburg, presented by the Mound Park Hospital in recital, Hotel Soren; 17-19, two salon musicales in Miami, at the residences of Mrs. Martin and Mrs. De Witt; 24, recital in the ballroom of the Royal Poinciana Hotel, Palm Beach; 27, recital at the home of A. G. Myers, Palm Beach; March 2, song recital for the Woman's Club, West Palm Beach, considered the "most charming concert they have ever presented"; 9, Fassifern Girls' School, Hendersonville, N. C.; 11, Auditorium Theatre, Asheville, N. C., presented by the Saturday Music Club. Clarice Partridge, her pianist, is admired for her splendid accompaniments and brilliant solos.

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The University of Chicago has conferred the honorary degree of Doctor of Music on Frederick Stock. Twenty-one free scholarships will be awarded for the Bush Conservatory Summer School. Anatol Provanik has completed an opera, the libretto of which is based on the romance of Caruso. Pelleas and Melisande was given for the first time at the Metropolitan last Saturday afternoon. The Music Supervisors' National Conference will be held in Kansas City, Mo., March 30 to April 3. Music may be made a major subject in Chicago high schools. Beryl Rubinstein will be soloist when Nikolai Sokoloff conducts the London Orchestra in June. Victor Wittgenstein sails for Europe April 1 to fill concert engagements in France, Italy, Austria, Germany, Bohemia and England. Clarence Dickinson was given a testimonial reception and supper by the Brick Church, marking his fifteenth year there as organist.

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The Helen Norfleet Trio (named after the New York pianist) has been formed in Oklahoma City. Otto Kahn and Harry Harkness Flagler are patrons of the Musical Enterprises, formed by Manfred Malkin. Samuel Selikowitz, Dubinsky Studios pupil, won highest honors in the Music Week contest in District 17. The American Academy of Teachers of Singing have adopted qualifications for teachers of singing. Fred Patton has been appointed conductor pro tem of the Community Chorus of the Oranges in New Jersey. Leginska has been advised to undergo an operation for appendicitis. Howard Hanson's new symphonic poem, Lux Aeterna, was well received by the critics. Eleanor Painter has returned to New York from successful opera appearances abroad. Felix Weingartner's present tour of Spain is a series of great ovations from the Spanish press and public. Robert Imandt will give an all-Bach program at Washington Irving High School on March 27. Lauritz Melchior, Danish Wagnerian tenor, has been engaged for the Metropolitan for next season. Ursula Van Diemen is the name of a young American singer who is making good abroad. Paderewski is giving fifteen concerts in England and is devoting the proceeds of five of them to disabled soldiers. McCormack sang in Memphis for an audience of 6,000. Frantz Proschowsky has been reengaged for the MacPhail School summer session in Minneapolis. Rose and Otilie Sutro will return to Europe for engagements after Easter. Godowsky is suing the Hotel Ansonia for \$50,000. Ellis Clark Hammann will be accompanist at the recitals given by the faculty of the Curtis Institute. The new French Ambassador complimented Tokatyan on his fine rendition of Silberst's Beloved. The State Symphony concerts next season will be divided between the leadership of Dohnanyi and Goossens. The personnel of the Chicago Civic Opera will remain practically the same next season. Mary Graham Connell gives some good advice to composers upon publishing their own songs. The Massachusetts Legislature has given the New England Conservatory the right to confer degrees. The New York Symphony Orchestra players will have an increase in salary next season.

A. W. Hoeny Gives Recital

A. W. Hoeny, assisted by Josephine Paule, gave a recital of classic literature by known and unknown authors in the Rose Room of the Hotel Navarre, on March 15. Miss Pauline offered four musical selections which were greatly appreciated. Probably Mr. Hoeny's most popular selection was The Dream of Pilate's Wife (Wood). His first group of recitations contained Riley's I Want to Hear the Old Band Play, The Song of the Flood (Valentine), and closed with The Happy Man (Wachter). His last selection was The Watchman, by Armstrong. Mr. Hoeny has a fine, resonant voice, splendid diction, a high order of interpretative intelligence, and deep feeling for the poetical and the dramatic.

REBA PATTON,
soprano, who will appear in recital in Philadelphia on April 6, assisted by Clarence Fuhrman, pianist. Miss Patton is an artist-pupil of Giuseppe Bogetti, vocal teacher of New York and Philadelphia.

Larsen Pupil Heard

Harold Cutler, pupil of Rudolf Larsen, played a program of violin music with splendid success at the Westchester Woman's Club, Mount Vernon, N. Y., on February 21. His opening number was Sinding's serenade for two violins and piano, played by Mr. Cutler, Gladys Shaler and Mr. Larsen, their teacher. Mr. Cutler also played a group of Kreisler arrangements to the delight of his audience, and closed his program with the familiar Faust fantasy arranged by Sarasate. He was recalled innumerable times and was forced to render three encores. He was a great credit to his teacher and showed much technical ability.

Landowska Concluding New York Concerts

Wanda Landowska concludes her series of three concerts in New York on March 31 at Aeolian Hall, when she will have the assistance of Willem Mengelberg and a chamber music orchestra from the Philharmonic Society.

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